

MILLION
DOLLAR
LIBRARY

VOLUME IV

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE

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Theme from SUMMER OF '42

A Warner Bros. film

2

Moderato *Slowly*

mf *f* *p*

rall.

Rubato

Fm C7-9 /E bass Fm/Eb bass

Dm7-5 Bbm F7-9/A bass Ab 6/9 Gm7-5 Gm7-5 /C bass C7

mp *rall.* *mp*

Ped. *

Ped. *Ped.* *Ped.* *

Fmaj7 F6 Bbm/F bass Fmaj7 F6 F9

a tempo *cresc. poco a poco*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Bbmaj7 Bb6 Dm6 E7-9 Amaj7 E7-9 Amaj7 Eb7-9

f *rall.* *mf* *rall.*

Ped. * *Ped.* * *Ped.*

Bb Eb m6 / Bb bass Bb Bb9
 Ped. * Ped. * Ped. * Ped. *
 Ebmaj9 Gm A7-9 Dmaj7 A7-9 Dmaj7 A7-9
 rall. mf
 Ped. * Ped. Ped. Ped.
 Dbmaj7 Ab7-9 Dbmaj7 G7-9 G7 Cmaj7 E7 Am7 Cm7-5
 /C bass
 rall. pmp
 Ped. Ped. *
 Moderately fast Bb/F bass F7-9 Bb/F bass F7-9 First tempo Bbm
 Cm7-5/F bass Bbm F7 sus4 F7 Bbm
 rall. dim. poco a poco ppp
 Ped.

Abmaj7 Eb7-9 Abmaj7 D7-9 D7/G bass G Bbm6 Gm7-5 - 3

a tempo *rall.* *a tempo* *rall.* *mp*

This system contains the first four measures of the piece. The chords are Abmaj7, Eb7-9, Abmaj7, D7-9, D7/G bass G, Bbm6, and Gm7-5 - 3. The dynamics are *a tempo*, *rall.*, *a tempo*, *rall.*, and *mp*.

First tempo Fmaj7/C bass F6/C bass Bbm/C bass Fmaj7/C bass. Bbm/C bass C7-9/C bass

Ped. *Ped.* *Ped.* *Ped.* *p*

This system contains measures 5 through 9. The chords are Fmaj7/C bass, F6/C bass, Bbm/C bass, Fmaj7/C bass., Bbm/C bass, and C7-9/C bass. The dynamics are *Ped.*, *Ped.*, *Ped.*, *Ped.*, and *p*.

Fm/C bass Gm7-5/C bass Fm F7

f

This system contains measures 10 through 13. The chords are Fm/C bass, Gm7-5/C bass, Fm, and F7. The dynamic is *f*.

Broadly Bbm F7/A bass Bbm/Ab bass Gm7-5

mf *Ped.* *Ped.* *Ped.* *Ped.*

This system contains measures 14 through 18. The chords are Bbm, F7/A bass, Bbm/Ab bass, and Gm7-5. The dynamic is *mf*. Pedal points are marked with *Ped.* and asterisks.

Ebm Bb7/D bass Gb6 Cm7-5 Fm/Cm7-5 /Fbass F7-9

f *mp* *rall.* *p* *f*

No. 6-A *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

This system contains measures 19 through 24. The chords are Ebm, Bb7/D bass, Gb6, Cm7-5, Fm/Cm7-5 /Fbass, and F7-9. The dynamics are *f*, *mp*, *rall.*, *p*, and *f*. Pedal points are marked with *Ped.* and asterisks. The system ends with *No. 6-A*.

Misty

5

Refrain *Bb9 Ebmaj7 Bbm7 Eb7-9 Abmaj7

Look at me, I'm as help-less as a kit-ten up a tree And I feel like I'm

Abm Db9 Ebmaj7 Cm Fm7 Bb7-9 G7-5 C7

cling-ing to a cloud, I can't under-stand, I get MIST-Y just hold-ing your hand.

F7-5 Bb7 Bb9 Ebmaj7 Bbm7 Eb7-9 Abmaj7

Walk my way and a thou-sand vi-o-lins be-gin to play, Or it might be the

Abm Db9 Ebmaj7 Cm Fm7 Bb7-9 Eb Cm7 Fm7 Bb7-9

sound of your hel-lo, That mu-sic I hear, I get MIST-Y the mo-ment you're near.

Eb6 Ddim Eb6 Bbm7 Eb7-9 Abmaj7 A-6

You can say that you're lead-ing me on, But it's just what I want you to do,

Bbdim Ab6 Am7 D7 F7 Bb7 Edim

Don't you no-tice how hope-less-ly I'm lost, That's why I'm fol-low-ing you.

Fm7 Bb7-9 Bb9 Ebmaj7 Bbm7 Eb7-9 Abmaj7

On my own, would I wan-der through this won-der-land a-lone, Nev-er know-ing my

Abm Db9 Ebmaj7 Cm Fm7 Bb7-9

right foot from my left, My hat from my glove, I'm too MIST-Y and too much in

1. Eb E9 Fm7 Bb7-5 Bb9 2. Eb Abmaj7 Gm7 E7 Ebmaj7

love. Look at love.

THE FIRST TIME EVER I SAW YOUR FACE

As sung by Roberta Flack on Atlantic Records

Ewan MacColl

Slowly

C Dm G7 C Dm G7

Pedal throughout

The first time _____ ev-er I saw your face, _____

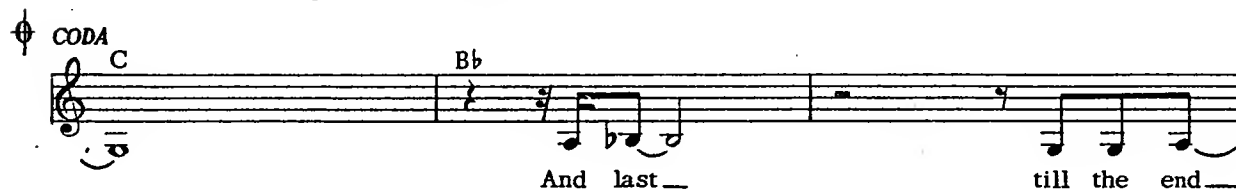
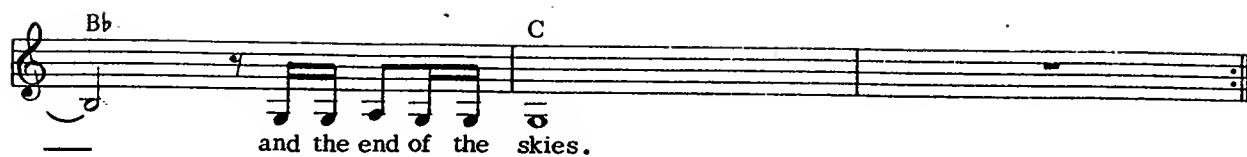
I thought the sun _____ rose _____ in your eyes _____

And the moon _____ and the stars _____ were the

gifts you gave _____ To _____ the dark _____

to Coda

Bb



2. The first time ever I kissed your mouth
I felt the earth move in my hand,
Like the trembling heart of a captive bird
That was there at my command, my love,
That was there at my command.

3. The first time ever I lay with you
And felt your heart so close to mine,
And I knew our joy would fill the earth
And last till the end of time, my love.
The first time ever I saw your face,
Your face, your face, your face.

The Candy Man

From the film "WILLY WONKA AND THE CHOCOLATE FACTORY"

A David L. Wolper Production

Refrain-Moderato, joyfully

Cmaj7 C6 Cmaj9 A7-9 Dm7 G7

Who can take a sun - rise _____ sprin - kle it with dew, _____
Who can take a rain - bow _____ wrap it in a sigh, _____

Gm7 C7 Fmaj7 Bb9 C/G Am7

_____ cov - er it in choc - 'late and a mir - a - cle or two? _____
_____ soak it in the sun and make a straw - b'ry lem - on pie? _____ The

Am7/D D7 Dm7/G C F/G

can - dy man, _____ (The can - dy man, _____ the can - dy man can. _____ the

C Am7 D7sus D7 Dm7/G

can - dy man can.) _____ The can - dy man can 'cause he mix - es it with love and mak, the

1. Cmaj7 F/G Cmaj7 Dm7/G 2. Cmaj7 F/G C C7sus C7

world taste good, _____ world taste good, _____ The

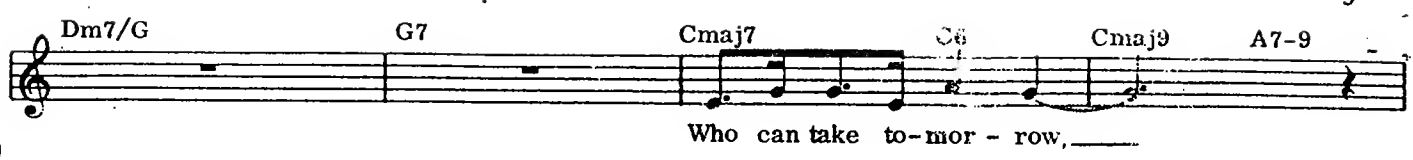
Fmaj7 F#o C/G GnoD Cmaj7 C6

can - dy man makes ev - 'ry - thing he bakes sat - is fy - ing and de - li - cious.

F#m7-5 B7+ B7+(-9) Em Em7 Em7/A A7-9 Dm7 Tacet Bb7 A7 Ab7-5 G7 Tacet

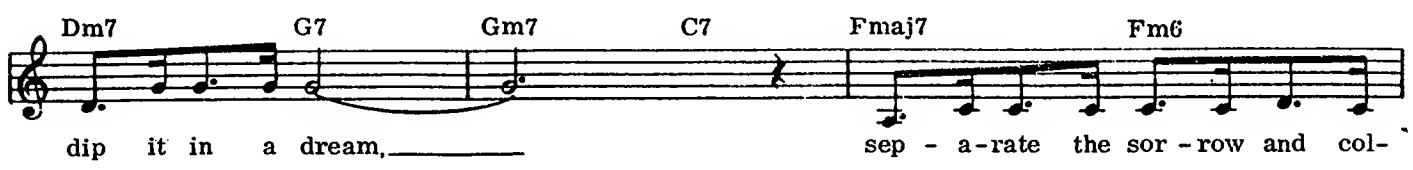
Talk a - bout your child - hood wish - es! _____ You can e - ven eat the dish - es! _____

Dm7/G G7 Cmaj7 C6 Cmaj9 A7-9



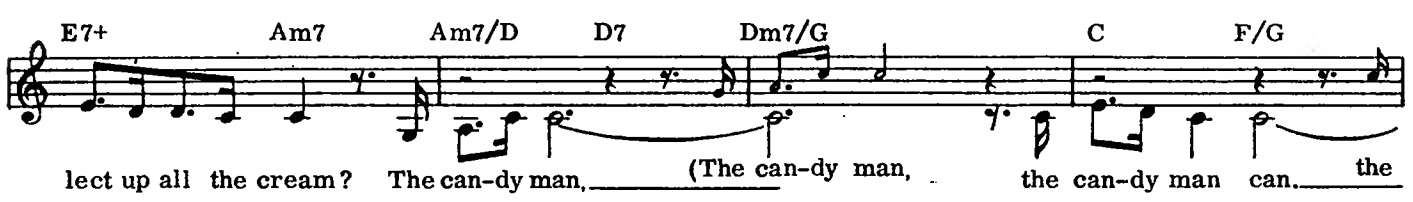
Who can take to-mor - row, _____

Dm7 G7 Gm7 C7 Fmaj7 Fm6



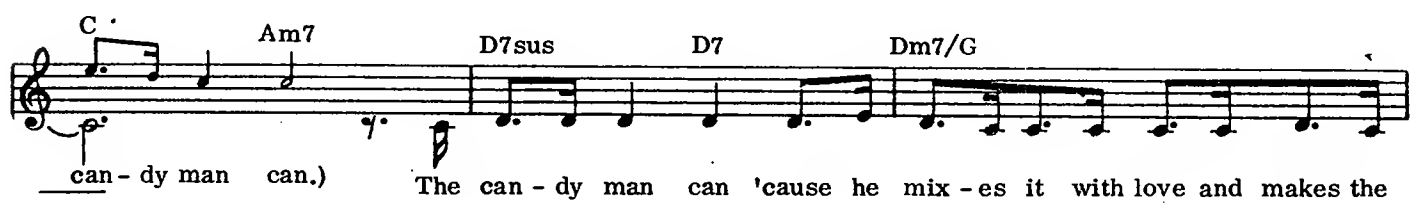
dip it in a dream, _____ sep - a-rate the sor - row and col -

E7+ Am7 Am7/D D7 Dm7/G C F/G



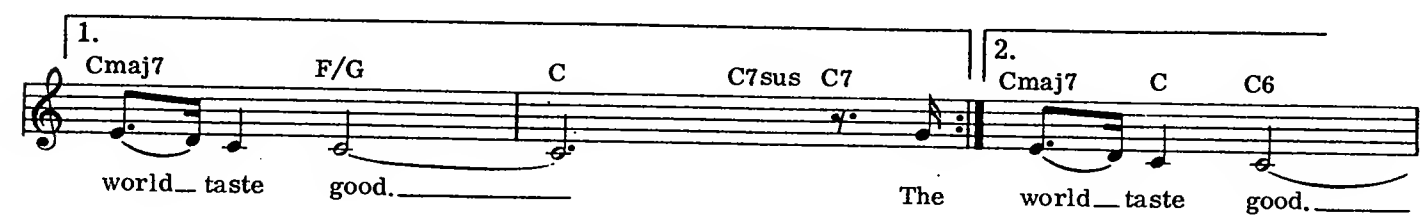
lect up all the cream? The can-dy man, _____ (The can-dy man, the can-dy man can. _____ the

C Am7 D7sus D7 Dm7/G



can - dy man can.) The can - dy man can 'cause he mix - es it with love and makes the

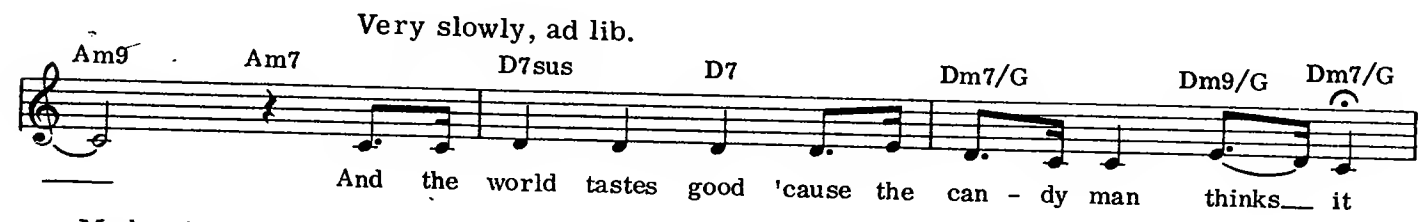
1. Cmaj7 F/G C C7sus C7 2. Cmaj7 C C6



world_ taste good. _____ The world_ taste good. _____

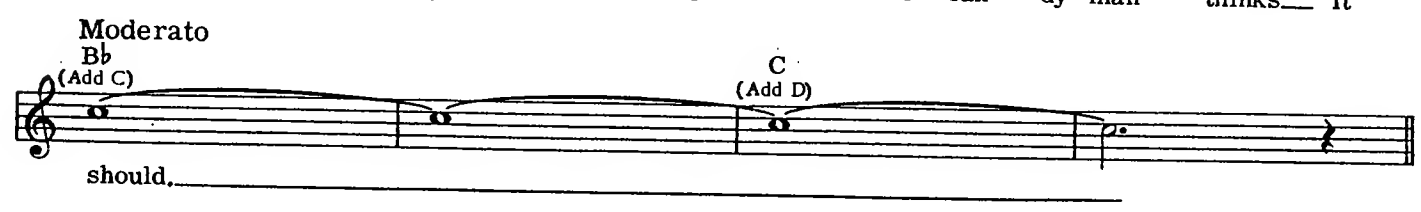
Am9 Am7 D7sus D7 Dm7/G Dm9/G Dm7/G

Very slowly, ad lib.



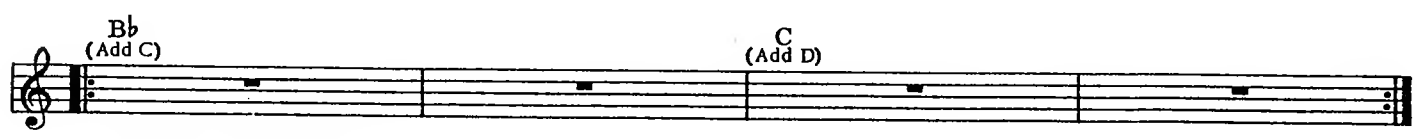
And the world tastes good 'cause the can - dy man thinks_ it

Moderato Bb (Add C) C (Add D)



should, _____

Bb (Add C) C (Add D)



Repeat and fade out

i'd like to teach the world to sing

(in perfect harmony)

Moderately

I'd like to build the world a home_ and fur - nish it with

love, Grow ap - ple trees and hon - ey bees_ and snow-white tur - tle

doves. I'd like to teach the world to sing_ in per - fect har - mo -

ny, I'd like to hold it in my arms_ and keep it com - pa -

ny. I'd like to see the world for once_ all stand - ing hand in

hand, And hear them ech - o through the hills_ for peace through-out the land.

That's the song I hear, _ let the world sing to - day.

Fine

4 2 C 3 1 Bb 5 3 11

A song of peace that ech - oes on and nev - er goes a -

F C C7 2 1 3 4

way. Put your hand in my hand, Let's be - gin to -

F C C7 Bb D.S. al Fine C7 2

day. Put your hand in my hand, Help me find the way. I'd

PRECIOUS AND FEW

A Bm7 3fr G

Pre - cious And Few are the mo - ments we two can share;
Ba - by it's you on my mind your love is so rare;

Bm7 3fr E7 A

qui - et and blue like the sky
be - ing with you is a feel -

Bm7 3fr G Bm7 3fr E7 3

I'm hung o - ver you. And if I
ing I just can't com - pare. And if I

Dmaj7 G#m7 4fr C#7 F#m7 B7

can't find my way back home it just would - n't be fair,
can't hold you in my arms it just would - n't be fair,

Emaj7 D A/C# Bm7~ 3fr E7

'cause Pre - cious And Few are the mo - ments we two can
'cause Pre - cious And Few are the mo - ments we two can

1. A E7 Bm7 3fr E7 2. A

share. share.

Bb maj7 Am7 Gm Eb maj7

f

3 3

F F7 Ebmaj7 Am7 D7

3

And if I can't find my way back home

Gm7 C7 Fmaj7 Eb 3fr Bb/D

it just would-n't be fair,

'cause Pre - cious And Few are the mo -

Cm7

F7

Bb

Bb/A5

F#7

ments we two can share.

B

C#m7

A

F#

Pre-cious And Few are the mo - ments we two can share;

B

C#m7

A

F#

F#7

Qui-et and blue like the sky I'm hung o-ver you. And if I

Emaj7

Bbm7

Eb7

G#m7

C#7

can't find my way back home

it just would-n't be fair,

F#maj7

E

B 4fr

C#m7

F#7

'cause Pre-cious And Few are the mo - ments we two can

E

B/D# 4fr

C#m7

F#7

B

C#m7/B

Bdim

B

share.

LOVE THEME FROM "THE GODFATHER"

Music by
NINO ROTA

Slowly

mp

Cm Fm C Cm

Cm Eb Fm

mf

Cm G7sus G7 Cm

f

Bb7 D Bb7 Eb

15

First system of musical notation, measures 1-4. The key signature has two flats (B-flat and E-flat). Measure 1: Treble clef has a half note F with a Db above it and an F below it; Bass clef has a triplet of eighth notes (B-flat, A-flat, G) with a 3 above it. Measure 2: Treble clef has a half note A-flat with an Fm above it and an Ab below it; Bass clef has a triplet of eighth notes (B-flat, A-flat, G) with a 3 above it. Measure 3: Treble clef has a half note G; Bass clef has a half note F. Measure 4: Treble clef has a half note G with an N.C. above it; Bass clef has a half note F. A mf dynamic marking is present in the bass clef of measure 4.

Second system of musical notation, measures 5-8. Measure 5: Treble clef has a half note C with a Cm above it; Bass clef has a half note F. Measure 6: Treble clef has a half note C with an Fm above it and a C below it; Bass clef has a half note F. Measure 7: Treble clef has a half note C with a Cm above it; Bass clef has a half note F. Measure 8: Treble clef has a half note C with a Cm above it; Bass clef has a half note F.

Third system of musical notation, measures 9-12. Measure 9: Treble clef has a half note C with an Fm above it and a C below it; Bass clef has a half note F. Measure 10: Treble clef has a half note C with a Cm above it; Bass clef has a half note F. Measure 11: Treble clef has a half note C with an Fm above it and a C below it; Bass clef has a half note F. Measure 12: Treble clef has a half note C with an Fm above it and a C below it; Bass clef has a half note F.

Fourth system of musical notation, measures 13-16. Measure 13: Treble clef has a half note C with a Cm above it; Bass clef has a half note F. Measure 14: Treble clef has a half note C with a Cm above it; Bass clef has a half note F. Measure 15: Treble clef has a half note C with a Cm above it; Bass clef has a half note F. Measure 16: Treble clef has a half note C with a Cm above it; Bass clef has a half note F. A mf dynamic marking is present in the bass clef of measure 13.

Fifth system of musical notation, measures 17-20. Measure 17: Treble clef has a half note C with a Cm above it and a G below it; Bass clef has a half note F. Measure 18: Treble clef has a half note G with a G7sus above it; Bass clef has a half note F. Measure 19: Treble clef has a half note G with a G7 above it; Bass clef has a half note F. Measure 20: Treble clef has a half note C with a Cm above it; Bass clef has a half note F.

an old fashioned love song

Gm Bb/F Eb D

Just An Old Fa - shioned Love Song — play - ing on the

Gm Bb/F Eb D

ra - di - o. — And

GM Bb/F Eb D

wrapped a - round — the mus - ic is the sound — of some - one pro - mis - ing — they'll

Gm Bb/F Eb D

nev - er go. —

G G/F Eb D

You'll swear you've heard - it be - fore — as it slow - ly ram - bles on and on. —

GM Bb/F Eb D To Coda

No need in bring - ing 'em back — 'cause they've ne - ver real - ly gone.

Bb C

Just An Old — Fa - shioned love — Song. —

Eb F Bb Bb° Eb 6/Bb Bb

com - ing down — in three part har - mo - ny —

Bb C

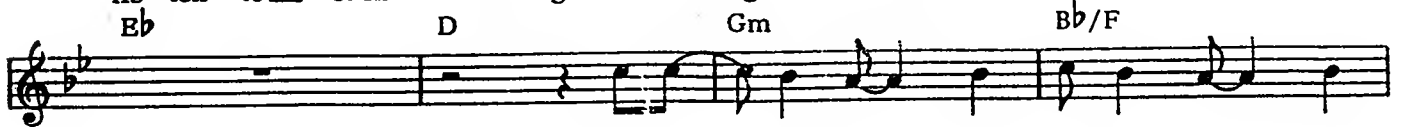
Just An Old — Fa - shioned Love — Song. —



One I'm sure__ they wrote__ for you and me, to weave our dreams up-on__ and



lis - ten to__ each eve-'ning when the lights__ are low.__

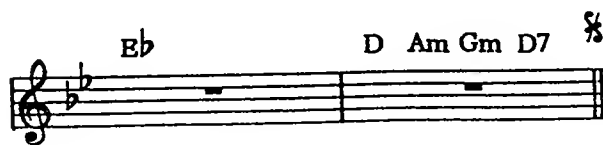


To un - der-score__ our love af - fair__ with



ten - der-ness__ and feel - ings that we've come to know.__

Coda



Just An Old__ Fa - shioned.



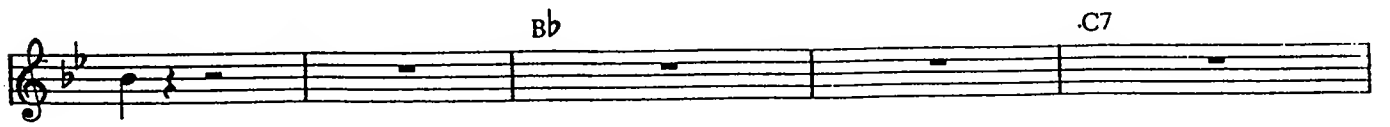
Love Song,__ com-in' down__ in three part har - mi - ny.



Just An Old__ Fa - shioned



Love Song,__ One I'm sure__ they wrote__ for you and



You Don't Have To Say You Love Me

(IO CHE NON VIVO [SENZA TE])

Original Italian Lyrics by

V. PALLAVICINI

English Lyrics by

VICKI WICKHAM and SIMON NAPIER-BELL

Music by
P. DONAGGIO

Moderately

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Moderately'. The piano part features a continuous triplet bass line. The vocal melody is in the treble clef. Lyrics are written below the vocal line. Chord markings are placed above the piano part. The score includes a piano introduction, a vocal entry, and a final instrumental section.

When I said I
need - ed you You said you would
al - ways stay It was - n't me who
changed but you and now you've gone a - way.
Don't you see that now you've gone And I'm left here
on my own That I have to
fol - low you and beg you to come
home. You don't have to say you love me
just be close at hand, You don't have to stay for - ev - er

Chord markings: Bbm, Bbm7, Eb7, Ab, Db, Ebm, Gm7-5, G7-9, C7, Fm, Bbm, Bbm7, Eb7, Ab, Db, Bbm, Gm7-5, C7, F, Dm, Gm, C7, F, Dm.

I will un - der - stand, Be - lieve me, be - lieve me I
 can't help but love you But be - lieve me I'll nev - er tie you
 down. Left a - lone with just a
 mem - o - ry Life seems dead and quite un - real,
 All that's left is lone - li - ness there's noth - ing left to
 feel. You don't have to say you love me
 just be close at hand, You don't have to stay for - ev - er
 I will un - der - stand, Be - lieve me, be - lieve me.
 You don't have to say you love me just be close at hand,
 You don't have to stay for - ev - er I will un - der - stand Be - lieve me, be -
 lieve me, be - lieve me.

THE WAY OF LOVE

English Words by
AL STILLMAN

Music by
JACK DIEVAL

Quite slowly

Piano

The piano introduction is in 4/4 time, marked 'Quite slowly'. It begins with a treble clef and a bass clef. The treble staff starts with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff starts with a quarter rest, followed by a half note G3, a quarter note A3, and a half note B3. The melody continues with eighth and quarter notes, featuring triplets and a final cadence.

Refrain (*slowly with expression*)

G7(b9) C E7(sus.4) E7 A7(b9)

When you meet a boy — that you like a lot, — And you fall in love — but he

D7(sus.4) D7 G7(b9) Am

loves you not, — If a flame should start — as you hold him near, — Bet-t-

B7(sus.4) B7 Dm7 G7 G7(b9) C

keep your heart — out of dan-ger, dear. — For the way of love — is a

E7(sus.4) E7 A7(b9) D7(sus.4) D7

way of woe, — And the day may come — when you'll see him go. — Then what

Dm7 G7(b9) Gm6 A7 Dm7 G7(b9)

will you do — when he sets you free — Just the way that you — said good

The vocal melody for the refrain is in 4/4 time, marked 'slowly with expression'. It consists of five lines of music. Each line has a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Chord symbols are placed above the notes. The lyrics are written below the staff. The melody features many triplets and a final cadence.

Dm C C7(b9) F A7(sus. 4) A7

bye to me. When you meet a boy that you like a lot, And you

D7(b9) G7(sus. 4) G7 C7(b9)

fall in love but he loves you not, If a flame should start as you

Dm B7(sus. 4) E7 C7 C7(b9)

hold him near, Bet-ter keep your heart out of dan-ger, dear. For the

F A7(sus. 4) A7 D7(b9)

way of love is a way of woe, And the day may come when you'll

G7(sus. 4) Gm7 C7(b9) Cm6 D7 Gm7 C7(b9)

see him go. Then what will you do when he sets you free Just the way that you said good-

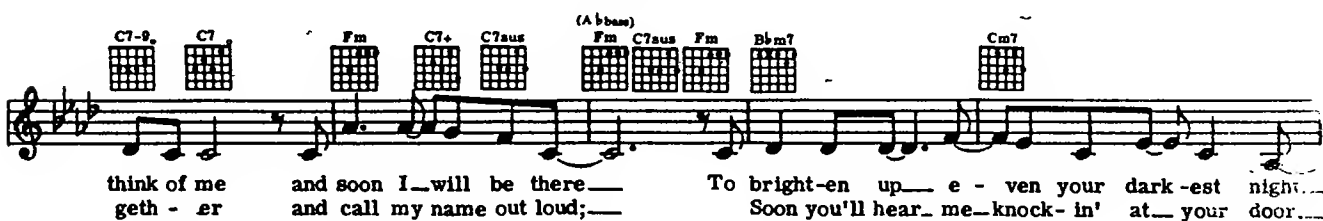
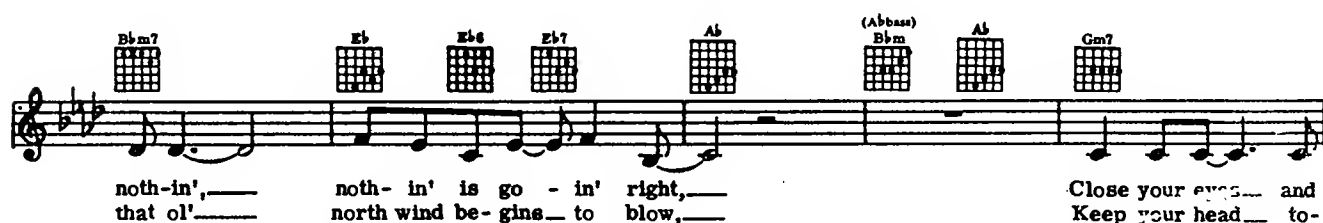
Gm F Gm F Gm7 F

bye to me That's the way of love the way of love.

YOU'VE GOT A FRIEND

Words and Music by
CAROLE KING

Slowly



Win-ter, spring, sum-mer or fall— All you have to do is call _____ and I'll be there.

1.

Ab Abmaj7 D# Ab6 Ab7 To Coda D# Cm7

— You've got a friend. — If the sky —

Bbm7 D#6 (Ebbass) Ab D# (Abass) D# (C bass) Ab Bbm Ab Gm7 C7 NC

— there, — yes, I will. — Now ain't it good to know that you've — got a friend — when

D# Cm7 Bbm7 D#6 (Ebbass) G# D#

peo-ple can be — so cold? — They'll hurt — you, yes, and de-sert — you and take your soul — if you let

Ab Abmaj7 D# G#7 Fm

them. Oh, but don't you let — them. You just call —

B#7 B#6 Bbm7 (Ebbass) D. S. al + Coda

— there, — yes, I will. —

+ Coda D# Cm7

— You've got a friend. — You've got a friend. — Ain't it good — to know you've got a

Bbm7 D#6 (Ebbass) Ab D# (Abass) Ab D# (Abass) Repeat and fade

KISS AN ANGEL GOOD MORNIN'

Words and Music by
BEN PETERS

Moderately



Verse:



1. When - ev - er I chance to meet___
2. (Well,) peo - ple may try to guess___

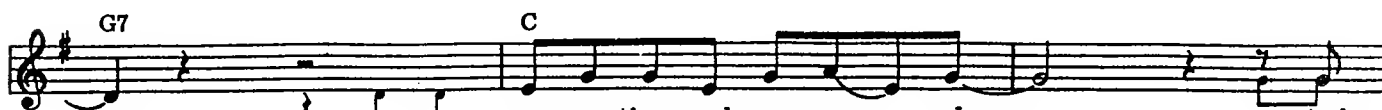
some old friends_ on the_ street,_
the se - cret of hap - pi - ness,___



They won - der how does a man___ get to be this way._
But some of them nev - er learn,___ it's a sim - ple thing._



I've al - ways got a smil - in' face, -
The se - cret I'm speak - in' of___

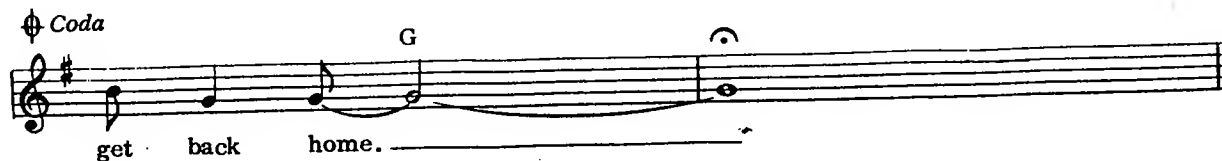
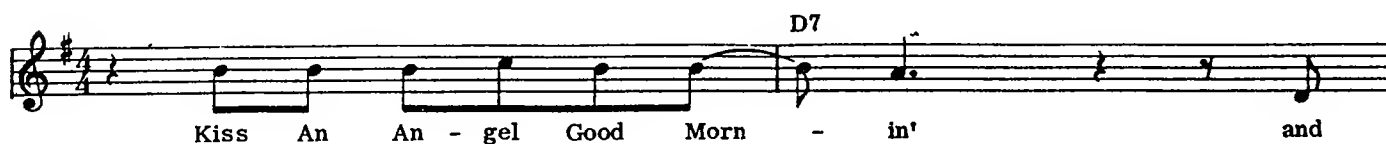


an - y - time and an - y___ place,___ And
is a wom - an and a man in___ love,___ And the



ev - 'ry - time they ask me why,___ I just smile and say. ___
an - swer is in this song___ that I al - ways sing. ___

Chorus:



Piano Solo

BRIAN'S SONG

Arranged by SID ENGEL

Music by
MICHEL LEGRAND

Moderate

Musical score for Piano Solo, arranged by Sid Engel, featuring Michel Legrand's music. The score is in 4/4 time, key of D major, and marked Moderate. The piece begins with a piano (*p*) dynamic. The notation includes chords and melodic lines for both the right and left hands across five systems.

Chords and notes indicated above the staff:

- System 1: A, A/G#, D/F#, E7/G#, A, A/G#
- System 2: D/F#, E7/G#, A, A/G#, D/F#, A/E
- System 3: G/D, D, Esus, F, A, A/G#
- System 4: D/F#, E/G#, A, A/G#, F#m6
- System 5: C#m, E/B, F#m, A/E, Bsus, B7

E7 Ein7 Emaj 27

mf

First system of musical notation, measures 27-29. Treble and bass staves. Chords: E7, Ein7, Emaj. Dynamics: *mf*.

Em7 Bm G

Second system of musical notation, measures 30-32. Treble and bass staves. Chords: Em7, Bm, G.

B G Bm Esus Esus

Third system of musical notation, measures 33-35. Treble and bass staves. Chords: B, G, Bm, Esus, Esus.

Esus

Fourth system of musical notation, measures 36-38. Treble and bass staves. Chord: Esus.

A A/G# D/F# E A A/G# D/F# E

ff

Fifth system of musical notation, measures 39-44. Treble and bass staves. Chords: A, A/G#, D/F#, E, A, A/G#, D/F#, E. Dynamics: *ff*.

A A/G# D/F# A/E G/D D

Sixth system of musical notation, measures 45-50. Treble and bass staves. Chords: A, A/G#, D/F#, A/E, G/D, D.

Esus E A A/G# D/F# E

A A/G# A7sus A7 Dmaj7

A/C# Bm7 Esus E7

A A/G# D/F# E/G# A A/G#

D/F# E/G# A A/G# D/F# A/E

D A/E Bm7 D/E E A

mp

Slowly

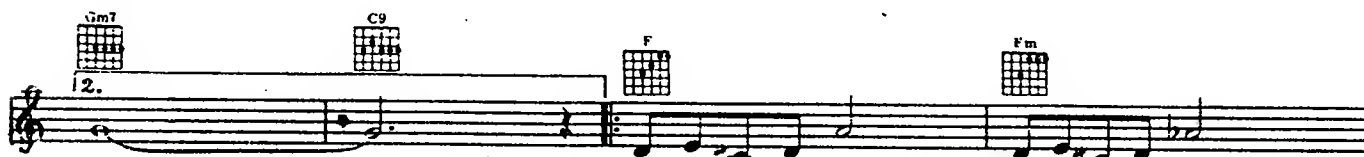
LONELY IS THE NAME

a tempo

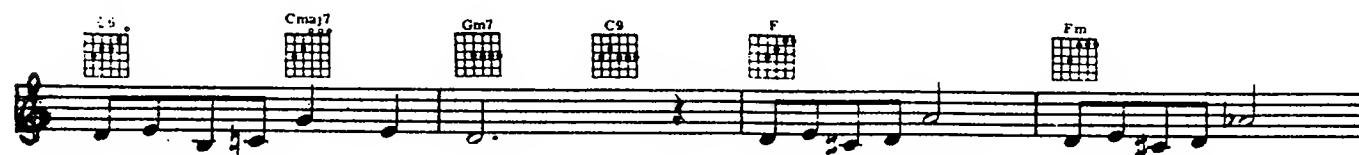
1. Lone-ly Is The Name _____ that I ans- wer to, and Cry- ing is the game _____ 'cause I'm los- ing you, I'll
 2. sor- ry is the role _____ that you make me play, Tor- ment- ed is the soul _____ that is mine to- day, I'm



nev- er be the same _____ with - out your love, Be - lieve me,
 lost be- yond con- trol _____ with - out your



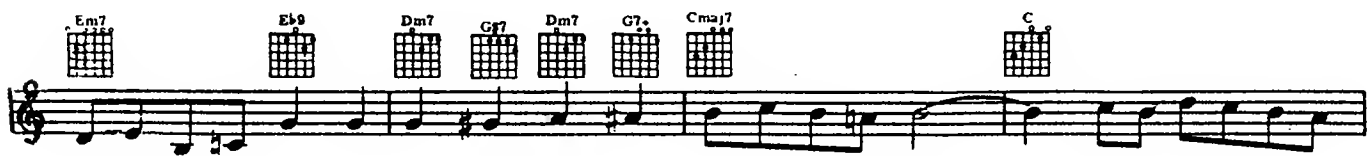
love. _____ Miss- ing is the kiss, ab- sent is the sigh,



Gone, the look of love you wore. Was it all a dream, was it all a lie,



Cry- ing is the game _____ till you're back with me, I'll nev- er be the same _____ with - out your



Don't you love me an - y - more? Just tell them Lone- ly Is The Name, _____ it will al- ways be, and

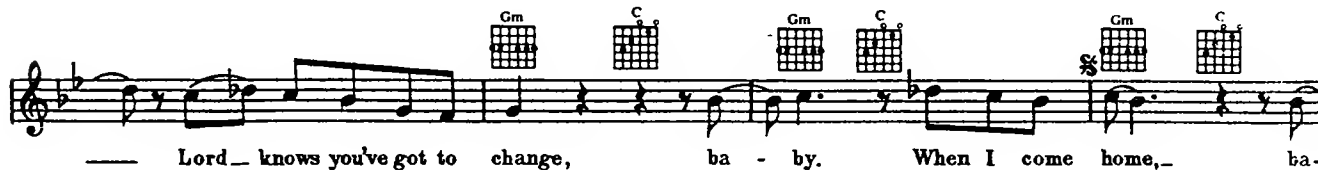
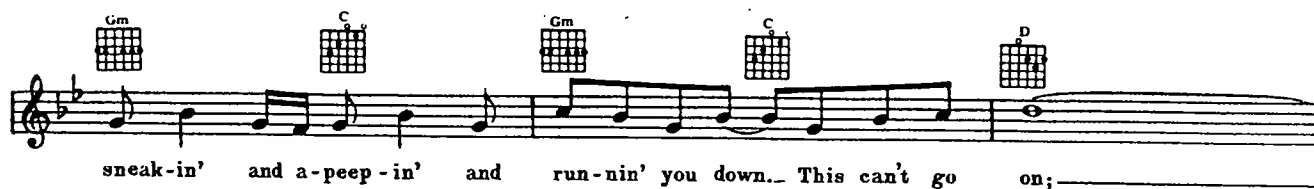
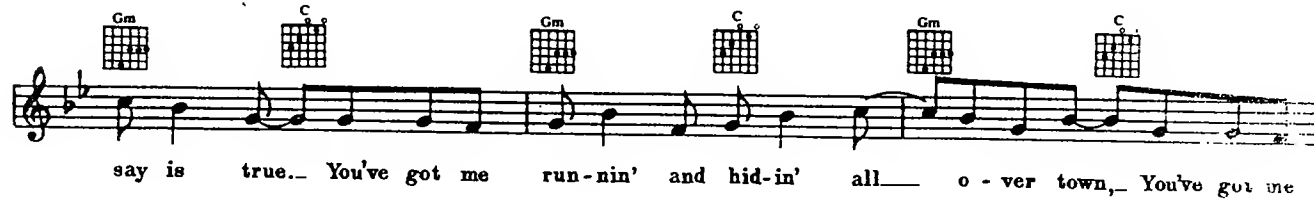
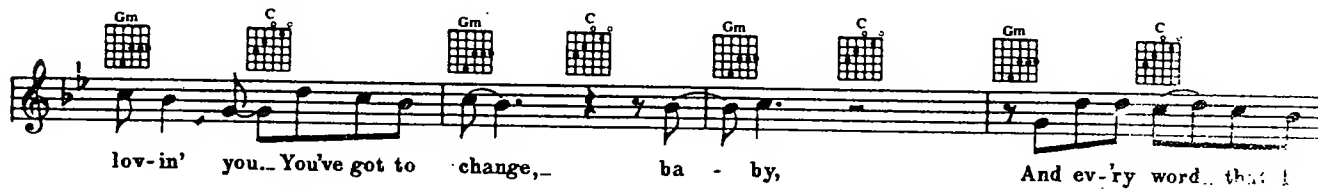
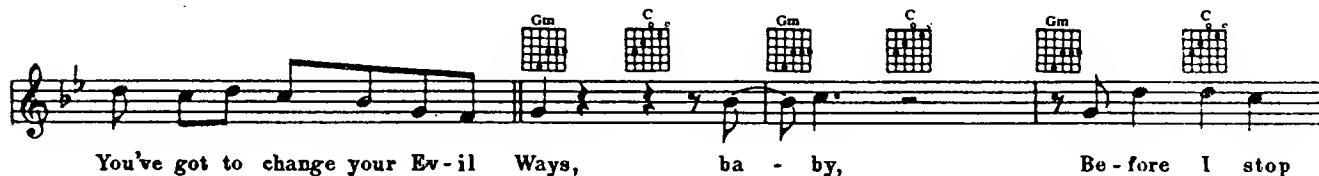


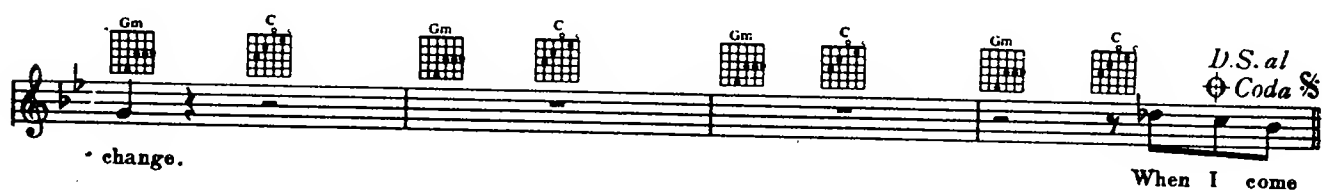
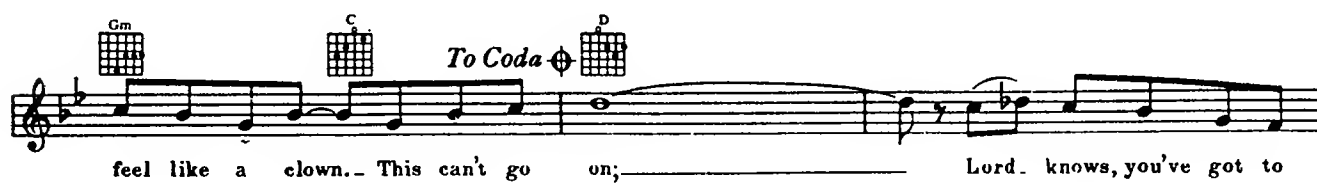
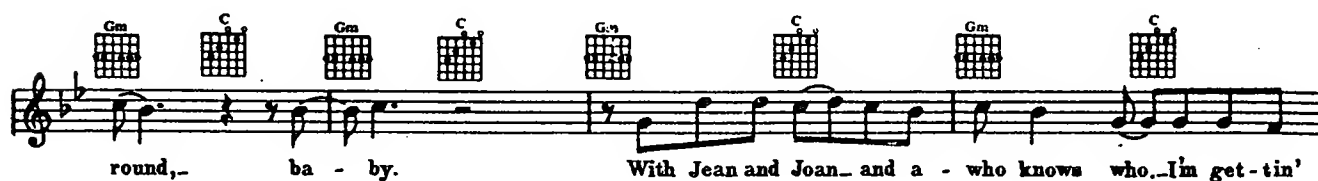
love. _____ with - out your love. _____

EVIL WAYS

by Sonny Henry

Moderato





MY SWEET LORD

Words and Music by
GEORGE HARRISON

Moderately Bright 4

Guitar Chords:

- System 1: Fm, Bb, Fm, Bb
- System 2: Eb, Cm, Eb, Cm
- System 3: Eb, Edim, Fm, Bb
- System 4: Fm, Bb, Fm, Bb

Lyrics:

My Sweet Lord

um, my Lord, um, my Lord






I real-ly want to see you;
know you; Real-ly want to
Real-ly want to






be with you. —
go with you. —

Real-ly want to see you, Lord, but it takes — so long, — my Lord. —
Real-ly want to show you, Lord, that it won't — take long, — my Lord. —






(Group sing 2nd time).

Hal - le - lu My — Sweet Lord, — Hal - le - lu um — my Lord. —
jah! jah!






Hal - le - lu um, — my Lord — Hal - le - lu — I real-ly want to
jah! jah!




see you, Real-ly want to see you, Real-ly want to





see you, Lord. — Real-ly want to see you, Lord. But it takes — so long, — my Lord. —






Hal - le - lu My — sweet Lord. — Hal - le - lu um — my Lord. —
jah! jah!






Repeat ad lib & fade-out


Hal - le - lu my my my Lord. — my — sweet Lord. —
jah! jah!

Ha - re Krish - na,
 Krish - na, Krish - na
 Ha - re Ha - re
 Ha - re Ra - ma

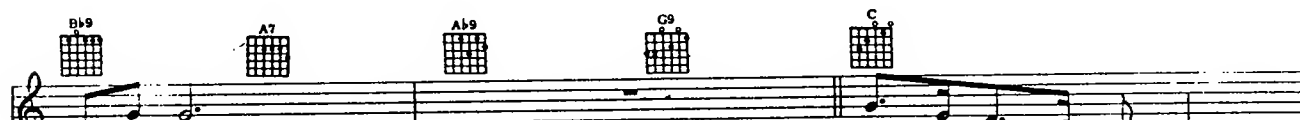
ON THE SOUTH SIDE OF CHICAGO

Words and Music by
PHIL ZELLER


Fan - cy girls out work - in', honk - y tonks a - blaze; These were a part of the



good old days— When I used to swing On The South Side Of Chi -



ca - go.— Twen - ty First and Went - worth



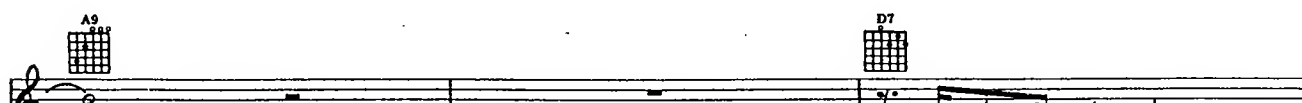
was it's beat - ing heart, The place where ac - tion first got its start,—



Back when jazz was king On The South Side Of Chi - ca - go.—



I still can hear those sil - ver trum - pets blow - in'—



In lit - tle plac - es

filled with people glow-in'.

New Or-leans was groov-y, Mem-phs light and gay, And who could put down New

York's Broad-way? But there was ev-'ry thing On The South Side Of Chi-

ca-go.

APRIL LOVE

Moderately

A-PRIL LOVE is for the ver-y young, Ev-'ry star's a

wish-ing star that shines for you. A-PRIL LOVE is all the sev-en

won-ders, One lit-tle kiss can tell you this is true. Some-times an

A-pril day will sud-den-ly bring show-ers, Rain to grow the flow-ers for her

first bou-quet. But A-PRIL LOVE can slip right thru your

fin-gers, So if she's the one, don't let her run a-way.

I SAY A LITTLE PRAYER

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato, not too fast, smoothly

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending scale, while the left hand plays a simple bass line. The tempo is marked 'Moderato, not too fast, smoothly' and the dynamics are marked 'mf'.

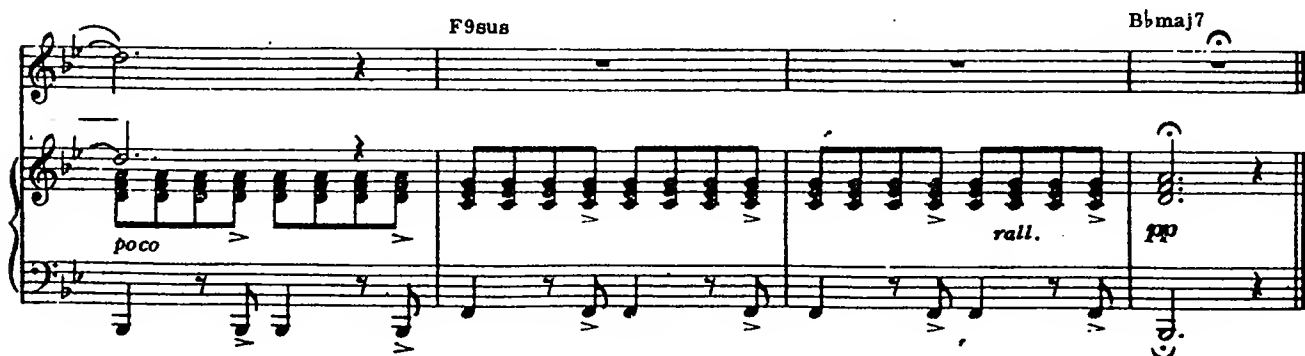
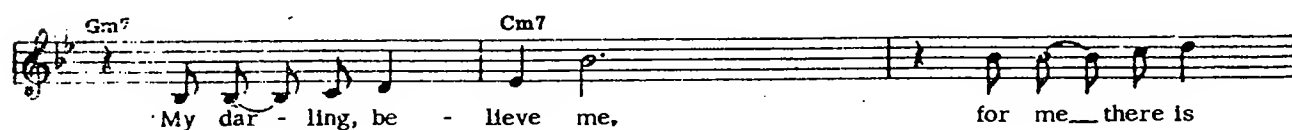
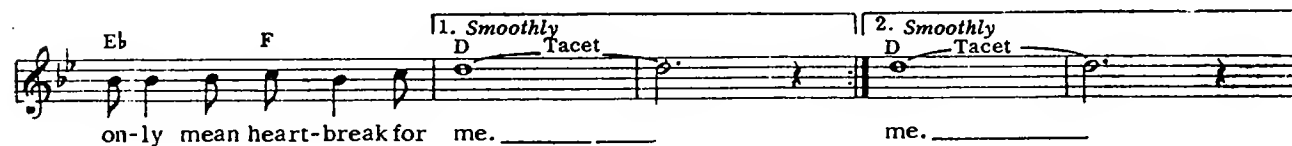
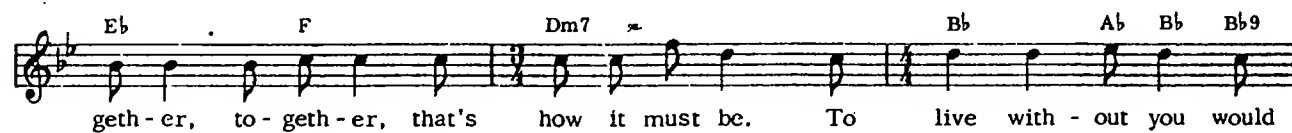
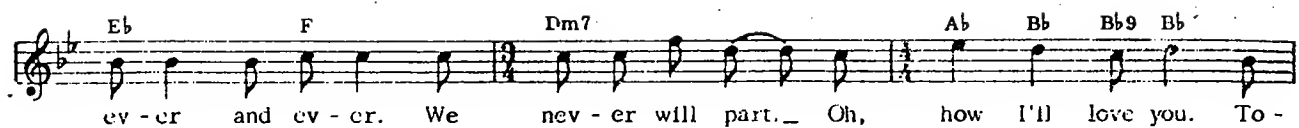
The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The key signature has two flats (B-flat and E-flat). The tempo is 'Moderato, not too fast, smoothly'. The lyrics are: 'The mo-ment I wake up, I run for the bus, dear,'. The piano part includes a 'p R.H.' (piano right hand) marking.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'be - fore I put on my make up, I Say A Lit-tle Prayer For You, while rid - ing I think of us, dear. I Say A Lit-tle Prayer For You,'. The piano part includes a 'p R.H.' (piano right hand) marking.

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'While comb-ing my hair now and wond'ring what At work I just take time and all through my'. The piano part includes a 'p R.H.' (piano right hand) marking.


The fourth line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'dress to wear now I Say A Lit-tle Prayer For You, cof - fee break time I Say A Lit-tle Prayer For You, For-'. The piano part includes a 'p R.H.' (piano right hand) marking.

The fifth line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'ev - er, for - ev - er you'll stay in my heart and I will love you for -'. The piano part includes a 'p R.H.' (piano right hand) marking.




THE FOOL ON THE HILL

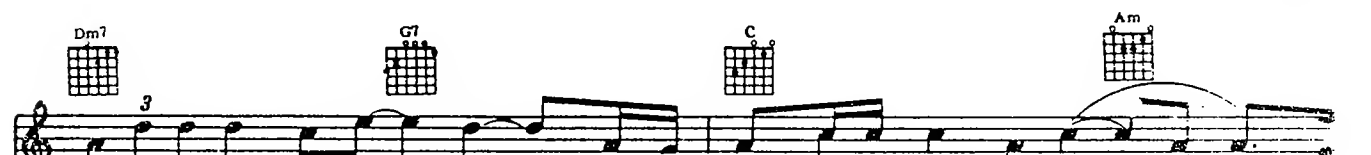
Words and Music by
JOHN LENNON and
PAUL MCCARTNEY




Day af - ter day a - lone on a hill the
Well on the way head in a cloud the



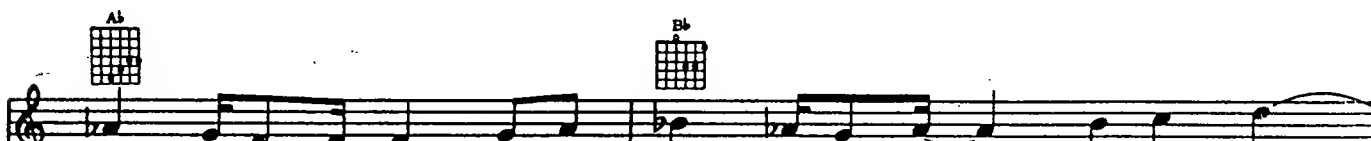
man with the fool - ish grin is keep - ing per - fect - ly still, But
man with a thous - and voic - es talk - ing per - fect - ly loud, But
And



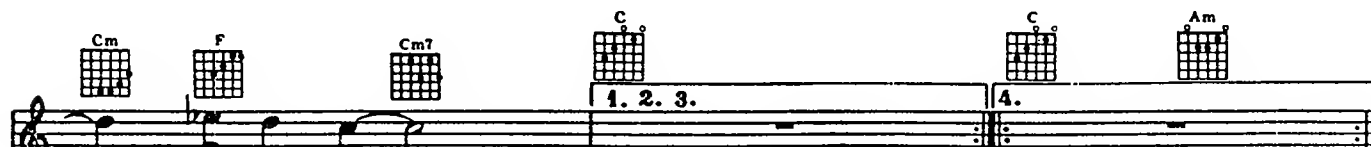
no - bod - y wants to know him they can see that he's just a fool and
no - bod - y ev - er hears him or the sound he ap - pears to make and
no - bod - y seems to like him they can tell what he wants to do and
He nev - er lis - tens to them he knows that they're the fools



he nev - er gives an an - ver but
he nev - er seems to no - tice but } The Fool On The Hill sees the
he nev - er shows his feel - ings but
they don't like him



sun go - ing down and the eyes in his head, see the world



spin - ning 'round.

Sincerely

Bobby Vinton

39

Words and Music by
HARVEY FUQUA
ALLAN FREED

Slowly (with a good beat)

Refrain

SIN - CERE - LY, _____ Oh! Yes, - SIN - CERE-LY, 'Cause I love you so -

dear - ly, _____ Please say - you'll be mine. _____ SIN - CERE - LY, _____

— Oh, you know — how I love you, I'll do an - y - thing —

for - you, _____ Please say - you'll be mine. _____ Oh, Lord, won't you

tell - me why - I love _____ that (fel - la) (girl - ie) so, (He) (She) does - n't

want me, — Oh, I'll nev - er, nev - er, nev - er, nev - er let (him) (her) go. SIN - CERE - LY, _____

— Oh, you know — how I love you, I'll do an - y - thing — for - you, _____

Please say - you'll be mine. _____ SIN - mine. _____

By
JIMMY DUNCAN

Chorus

You are My Spec - ial An - gel Sent from up a - bove

The Lord smiled down on me And sent an an - gel to love

You are My Spec - ial An - gel Right from Par - a - dise

I know that you're an an - gel Hea - ven is in your eyes — The

smile from your lips brings the sum - mer sun - shine The tears from your eyes bring the rain — I

feel your touch, your warm em - brace And I'm in hea - ven a - gain

You are My Spec - ial An - gel, Thru e - ter - ni - ty

I'll have My Spec - ial An - gel Here to watch o - ver me. —

Here to watch o - ver me, Here to watch o - ver me. —

I ALMOST LOST MY MIND

Words and Music by
IVORY JOE HUNTER

F

1. When I lost my ba - by I
2. pass a mil - lion peo - ple, I
3. went to see a gyp - sy And
4. I can tell you peo - ple, The

Bb F C7 F F7 Bb

AL - MOST LOST MY MIND. When I lost my
can't tell who I meet. I pass a mil - lion
had my for - tune read. I went to see a
news was not so good. Well I can tell you

F

ba - by, I AL - MOST LOST MY MIND. My.
peo - ple, I can't tell who I meet. 'Cause
gyp - sy, And had my for - tune read. I
peo - ple, The news was not so good. She

C7+ Bb(sus C) C7

head is in a spin Since she left me be -
my eyes are full of tears, Where can my ba - by
hung my head in sor - row When she said what she
said your ba - by has quit you, This time she's gone for

F

hind. _____
be? _____
said. _____
good. _____

1. _____
2. I
3. I
4. Well,

C7+ F9

ONE LESS BELL TO ANSWER

Lyric by
HAL DAVID

Music by
BURT BACHARACH

Slowly

One less bell to an - swer.

One less egg to fry. One less man to pick up af - ter.

I should be hap - py, _____ but all I do is cry. *(Group:)* Cry, cry,

no more laugh - ter. Oh, why did he go? Oh I on - ly know that

since he left my life's so emp - ty. Though I try to for - get, it just

Chords:

- Fmaj7
- F6
- Fmaj7
- Dm add E
- Dm7
- Bbmaj7
- A7sus
- A7
- Dm7
- G7
- Gm7
- Am
- Bb
- C9sus
- Fmaj7
- F6
- Fmaj7
- Dm add E
- Dm7
- Bbmaj7
- A7sus
- A7
- F#

can't be done. Each time the door-bell rings — I still run. I don't know

how — in the world to stop thinking of him 'cause I still love him so. — I end each

day the — way I start out, cry — in' my heart out One less bell to an-swer.

One less egg to fry. One less man to pick up af-ter. — No more laugh-ter,

no more love — since he went a - way.

Keep repeating and fade out

(Group:) Ah — Ah — Ah — Ah ah ah ah.

Big D

You're from Big D I can guess
 by the way you drawl and the way you dress -
 You're from Big D My, oh yes.
 I mean Big D, lit-tle a, dou-ble l - a - s -
 And that spells Dal-las, My
 that spells Dal-las, Where
 that spells Dal-las, Just
 that spells Dal-las, I
 dar-lin', dar-lin' Dal-las, Don't it give you plea-sure to con-
 ev-'ry home's a pal-ace 'Cause the set-tlers set-tle for no
 dig a toe in Dal-las And there's oil all o-ver your ad-
 mean it with no mal-ice But the rest of Tex-as look a
 fess That you're from Big D? My, oh
 less Hoo-ray for Big D, My, oh
 dress Back home in Big D, My, oh
 mess When you're from Big D, My, oh
 yes. I mean big D, lit-tle a, dou-ble l - a,
 yes. I mean big D, lit-tle a, dou-ble l - a,
 yes. I mean big D, lit-tle a, dou-ble l - a,
 yes. I mean big D, lit-tle a, dou-ble l - a,
 Big D, lit-tle a, dou-ble l - a, Big D, lit-tle
 Big D, lit-tle a, dou-ble l - a, Big D, lit-tle
 Big D, lit-tle a, dou-ble l - a, Big D, lit-tle
 Big D, lit-tle a, dou-ble l - a, Big D, lit-tle
 a, dou-ble l - a - s! 2. And
 a, dou-ble l - a - s! 3. And
 a, dou-ble l - a - s! 4. And
 Last time
 a, dou-ble l - a - s!

"The Sound Of Music"
Words by
OSCAR HAMMERSTEIN 2nd

My Favorite Things

Music by
RICHARD RODGERS

45

Em Cmaj.7

Rain - drops on ros - es and whisk - ers on kit - tens, Bright cop - per

Am7 D7

ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es

G C G C Am6 B7

tied up with strings, These are a few of my fa - vor - ite things.

Em

Cream col - ored pon - ies and crisp ap - ple

Cmaj.7

strud - els, Door - bells and sleigh - bells and schnitz - el with noo - dles.

Am7 D7 G C G

Wild geese that fly with the moon on their wings, These are a

C Am6 B7 E

few of my fa - vor - ite things.

E A

Girls in white dress - es with blue sat - in sash - es, Snow - flakes that

Am7 D7

stay on my nose and eye - lash - es, Sil - ver white win - ters that

G C G C Am6 B7

melt in - to springs, These are a few of my fa - vor - ite things.

Em Am6 B7

When the dog bites, When the bee stings,

Em C

When I'm feel - ing sad, I

C A7

sim - ply re - mem - ber my fa - vor - ite things and

G C G C G D7(b9) D7 G

then I don't feel so bad.

C G D7 G

LES BICYCLETTES DE BELSIZE

Turn - ing and turn - ing the world goes on; We can't
Spin - ning and spin - ning the dreams I know Roll - ing

change it, my friend. _____ Let us go rid - ing now
on through my head. _____ Let us en - joy them be -

through the days to - geth - er to the end,
fore they go; Come the dawn they all are dead,

till the end. _____ LES BI - CY -
yes, they're dead. _____

CLETTES DE BEL - SIZE, Car - ry us side _____ by

side, And hand in hand we will ride o - ver Bel -

size, Turn your mag - i - cal eyes _____ 'Round and a -

round Look - ing at all _____ we found. Car - ry us

through _____ the skies, LES BI - CY - CLETTES _____ DE BEL -

SIZE. _____ CLETTES _____ DE BEL - SIZE. _____

Chords: Dm, Gm, A7, Dm, Dm, Gm, E7, A7, D, A7, G, A7, D, A7, Bm, G6, A7, D, Bm, F#, D7, G, A7, D, A, Bm, Bm, G6, A7, G, D, 2. G, D.

Chord diagrams: D (0 2 2 1), G (0 0 0 2), D (0 2 2 1).

Chances Are

47

Lyric by
AL STILLMAN

Music by
ROBERT ALLEN

Refrain

CHANC-ES ARE 'cause I wear a sil - ly grin, The mo-ment you come in - to view,

CHANC - ES ARE you think that I'm in love with you. Just be-cause my com-

po-sure sort of slips, The mo-ment that your lips meet mine, CHANC-ES ARE you think my

heart's your Val - en - tine. In the mag-ic of moon - light, When I sigh, "Hold me

close, dear," CHANC - ES ARE you be - lieve the stars that fill the skies, are

in my eyes. Guess you feel you'll al-ways be The one and on-ly one for me And

if you think you could, Well, CHANC-ES ARE your CHANC-ES ARE aw - fly

good. CHANC - ES ARE aw-fly good; The CHANC-ES

ARE your CHANC - ES ARE aw - fly good.

1.

2.

WHAT IS LIFE

Words and Music by
GEORGE HARRISON

Brightly (in 4)

What I feel, _____ I can't say, _____
I can do, _____

But my love _____ is there _____ for you an-y - time _____ of day, _____
If I give _____ my love _____ to ev'-ry - one _____ like you, _____

But if it's not love _____ that you need, _____

C Fm G D# Ab7

Then I'll try my best to make ev-'ry - thing suc-ceed.

CHORUS

D# Eb Bb Ab Bb Eb Bb

And tell me what is my life with-out your love?

Ab Bb Eb Bb Ab Bb Eb Bb

And tell me who am I with-out you

1. 2. D. S. and fade

Ab Bb Bb D# Bb7 Ab

by my side? What I know, And tell me

(Easy Piano - Easy Organ)

TURN AROUND, LOOK AT ME

Suggested Organ Registration

General Electronic or Pipe Organs
(Also Model K-100)Upper: Tibia (Flute) 16', 8', 4'
Lower: Flute 8'
String 8'
Pedal: 16', 8' (Medium)
Vibrato or Tremolo On, Full

For Pre-Set Organs

60 8623 001
60 6433 322
Pedal 5-3
Vibrato 3

Spinnet Models M and M-100 Series
REV. VOL.
PERC. VIB. LOWER UPPER
Lower: 6433 3222 Pedal 2 Upper: 60 8623 001
Model M; Vibrato On, Normal

L-100 Series
LOW. UPPER PERC. VIB. REV. VOL.
Lower: 6433 322 Upper: 60 8623 001
Pedal 4

Moderately and Smoothly

By
JERRY CAPEHART

Right Hand

Left Hand

Pedal

There is some-one walk-ing be-hind you, Turn a-round, Look at
me. me. There is some-one watch-ing your foot-steps, Turn a-round, Look at
me. me. And there's some-one to love and guide you, Turn a-round, Look at
me. me. There is some-one who real-ly needs you, Here's my heart — my
Oh, I've wait-ed But I'll wait for
hand. Turn a-round, Look at me, and un-der-stand
That there is ev-er For you to come to me. Look at
some-one who real-ly loves you, Turn a-round Look at me.

Chords: C, F, C, Dm7, G7, Dm, Bb, G7, C, C7, F, E7, Am, Fm6, C, C+, Am, Dm7, G7, 2-E7, Am, Fm6, C, C+, Am, Dm9, G7, C, F, C

Answer Me, My Love

51

ReFrain

AN-SWER ME, oh my love, Just what sin have I been guil - ty of?

Tell me how I came to lose your love? Please AN-SWER ME, MY LOVE.

You were mine yes - ter - day, I be - lieved that love was here to stay,

Won't you tell me where I've gone a-stray? Please AN-SWER ME, MY LOVE.

If you're hap - pi - er with - out me, I'll try not to care,

But if you still think a - bout me, Please lis - ten to my prayer.

You must know I've been true, Won't you say that we can start a - new,

In my sor-row now I turn to you, Please AN-SWER ME, MY LOVE. LOVE.

PAPER MACHÉ

Music by BURT BACHARACH

Moderato (not too fast)



1. Twen - ty hous - es in a row, — eight - y peo - ple watch a T. V. show. —
 2. Ice cream cones and can - dy bars, — swings and things like bi - cy - cles and cars. —
 3. Read the pa - pers, keep a - ware — while you're loung - ing in your leath - er chair. —

Chords: Bb, Dm (A bass), F#m (Ab bass), G7sus, G7, Cm7

mp

Pa - per peo - ple, card-board dreams; — How un - real — the whole thing seems. —
 There's a sale on hap - pi - ness. — You buy two — and it cost less. —
 And if things don't look so good — shake your head — and knock on wood. —

Chords: F7, Cm7, Cm7 (F bass), F7 9

Refrain

(tacet)

Can we be liv - ing in a world made of pa - per ma - ché? — Ev - 'ry - thing is clean and so neat. —

Chords: Bb maj7, Fmaj7, Cm (F bass), Bb, Bb maj7

mf

53

An-y-thing that's wrong can be just swept a-way... Spray it with co-logne

and the whole world smells sweet.

Mmm

Very Slowly
Ad lib
(tacet)

Ha ha ha ha ha ha ha ha Like pa-per ma-

ché.

dim. poco a poco

CREDENCE CLEARWATER REVIVAL

54

Cotton Fields

(The Cotton Song)

Words and Music by
HUDDIE LEDBETTER

Verse

1. When I was a lit - tle ba - by my moth - er rocked me in the
 2. (It may) sound a lit - tle fun - ny but you did - n't make ver - y much
 3. (I was) home in Ar - kan - sas peo - ple ask me what you come here

cra - dle, In them old, old cot - ton fields at home.
 mon - ey, In them old, old cot - ton fields at home.
 for, In them old, old cot - ton fields at home.

— When I was a lit - tle ba - by my moth - er rocked me in the
 — It may sound a lit - tle fun - ny but you did - n't make ver - y much
 — I was home in Ar - kan - sas peo - ple ask me what you come here

cra - dle, In them old old cot - ton fields at home.
 mon - ey, In them old old cot - ton fields at home.
 for, In them old old cot - ton fields at home.

Chorus

Oh when them cot - ton bolls got rot - ten you could - n't pick ver - y much

cot - ton, In them old cot - ton fields at home. It was

down in Lou - si - an - a just a mile from Tex - ar - ka - na, And them old, old

1. 2. 3.
 F Bb F Gm7 F F Bb F Gm7 F
 cot - ton fields at home. 2. It may home.
 3. I was

THE TWIST

55

By
HANK BALLARD

Moderate Twist Tempo



Come on, ba-by, Let's do The Twist. Come on,
ba-by, Let's do The Twist. Take me by my lit-tle hand
and go like this: Ee, oh, Twist, ba-by, ba-by,
Twist. 'Round and a-round and a-round and a Just, just like this, 'Round and a-
round. Come on, lit-tle miss, And do The Twist. 'Round and a-round. You should
see my lit-tle sis. You should see
my lit-tle sis. She knows how to rock
And she knows how to twist. Ee, oh, Twist, ba-by, ba-by, Twist. 'Round and a-
round and a-round and a Just, just like this, 'Round and a-round. Come on, lit-tle
miss, And do The Twist. 'Round and a-round.

It's A Blue World

From "Music In My Heart"

Words and Music by
BOB WRIGHT
and CHET FORREST

Slowly

Chorus
(Guitar Tacit)

IT'S A BLUE WORLD— with - out you, — IT'S A BLUE WORLD—

a - lone — My days and nights that once were filled with

hea - ven, — With you a - way, How emp - ty they have growi

IT'S A BLUE WORLD — from now on — It's a

through world — for me — The

sea, the sky, my heart and I, We're all an in-di-go hue, Without you IT'S A

BLUE, BLUE WORLD. — IT'S A WORLD. —

(Guitar Tacit)

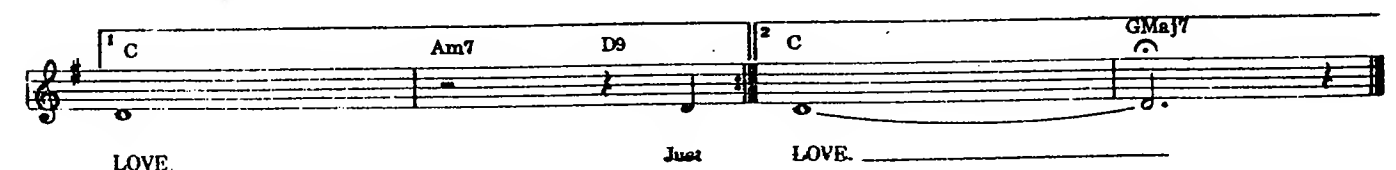
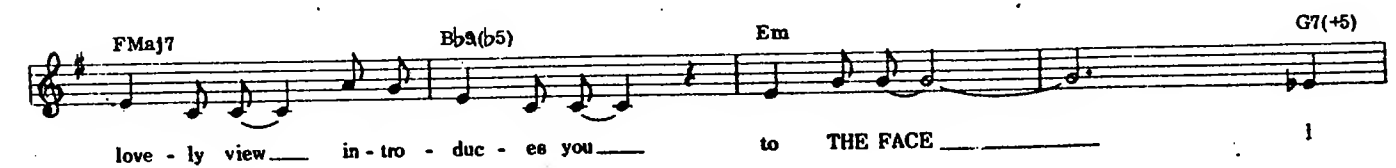
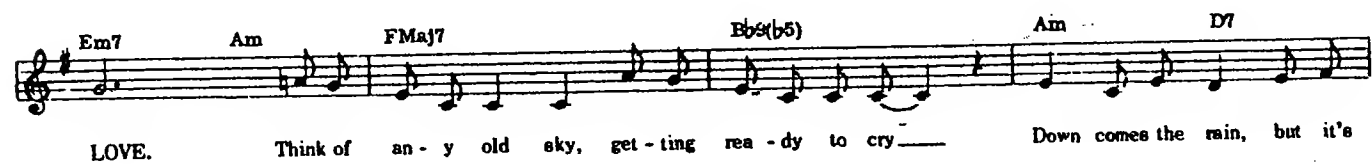
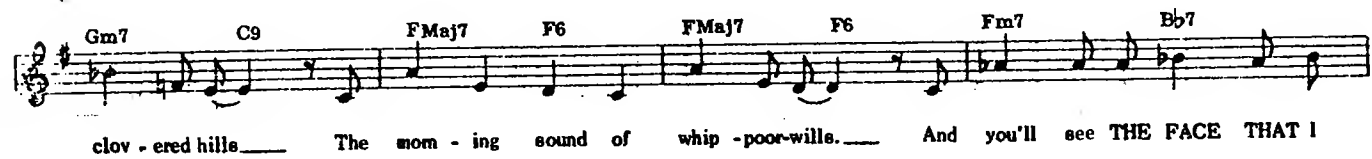
THE FACE I LOVE

(Bossa Nova Version)

57

Lyric by
RAY GILBERT

MARCOS VALLE and
CARLOS PINGARILHO
Portuguese Lyric by
PAULO VALLE



HONEY

Moderato

F F6 Fmaj7 F6 Gm7 C7 Gm7 C7
 See the tree, how big it's grown, but friend, it has - n't been too long, it was - n't big. I
 She was al-ways young at heart, — kind - a dumb and kind - a smart and I loved her so.

Gm7 C7 Gm7 C7 F F6 Fmaj7 F6
 laughed at her and she got mad, the first day that she plant - ed it was just a twig. And
 I sur - prised her with a pup - py, kept me up all christ - mas Eve, two years a - go.

F F6 Fmaj7 F6 Gm7 C7 Gm7 C7
 Then the first snow came and she ran out to brush the snow a - way so it would - n't die, Came
 it would sure em - bar - rass her when I came home from work - ing late, 'cause I would know that

Gm7 C7 Gm7 C7 1. F F6 Fmaj7 F6
 run - nin' in — all ex - cit - ed slipped and al - most hurt her - self, I laughed 'til I cried.
 she'd been sit - tin' there and cry - in' ov - er some — sad and sil - ly

2. F F6 F Gm C7 Gm
 late, late show. And hon - ey, I miss you, and I'm be - ing

F F6 Fmaj7 F6 Gm C7 Gm F F6

good. — And I'd love to be with you, if on- ly I could.

Fmaj7 F6 F F6 Fmaj7 F6 Gm7 C7

She wrecked the car and she was sad, and so a - fraid that I'd be mad, but what the heck.
Yes, one day, while I was - n't home, while she was there and all a - lone, the an- gels came.

Gm7 C7 Gm7 C7 Gm7 C7 F F6 Fmaj7 F6

Though I pre-tended hard to be, guess you could say she saw through me and I
Now all I have is mem-o-ries of hon-ey and I wake up nights and hugged my neck. I
call her name. —

F F6 Fmaj7 F6 Gm7 C7 Gm7 C7

came home un - ex-pect-ed-ly and found her cry-ing need-less-ly in the mid-dle of the day, And
Now my life's an emp-ty stage where hon - ey lived and hon - ey played and love — grew — up, A

Gm7 C7 Gm7 C7 F F6 1. F 2. F

it was in the ear- ly spring when flow-ers bloom and rob-ins sing, she went a - way. And hon - ey, I
small cloud pass-es o - ver head and cries down in the flow - er bed that hon-ey loved. —

DIZZY

Moderately

CHORUS

Diz - zy, I'm so diz - zy, My head is spin - nin' like a

whirl - pool, it nev - er ends, And it's you, girl, mak - in' it spin: You're mak - in' me

To Coda

VERSE

diz - zy. {First time that I saw you, girl, I knew that I just had to make you
I {fin - 'lly got to talk to you, and told you just ex - act - ly how I

mine. But, it's so hard to talk to you with fel - lows hang - in' round you all the
felt. Then I held you close to me and kissed you, and my heart be - gan to

time. I want you for my sweet pet, But you keep play - in' hard to get, I'm
melt. girl, you got con - trol of me, 'cause I'm so diz - zy, I can't see, I

go - in' a - round in cir - cles all the time.
need to call a doc - tor for some help.

1. G 2. G *D.S. al Coda*

Coda

You're mak - in' me diz - zy. You're mak - in' me
diz - zy. I'm so

BEND ME, SHAPE ME

Lyric by
SCOTT ENGLISH

Music by
LAURENCE WEISS

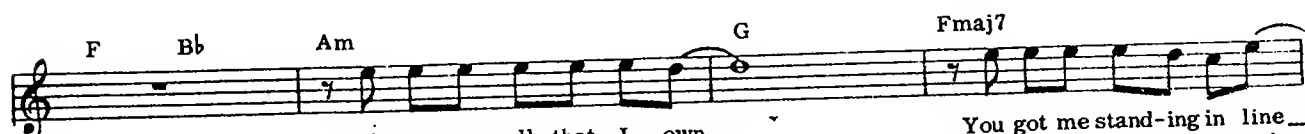
With a beat



1. You are all the wo-man I need, — and ba-by, you know — it,
2. Ev-'ry-bod-y tells me I'm wrong — to want you so bad — ly,



You can make this beg-gar a king, — a clown, or a po — et.
But there's a force driv-ing me on — I fol-low it glad — ly.

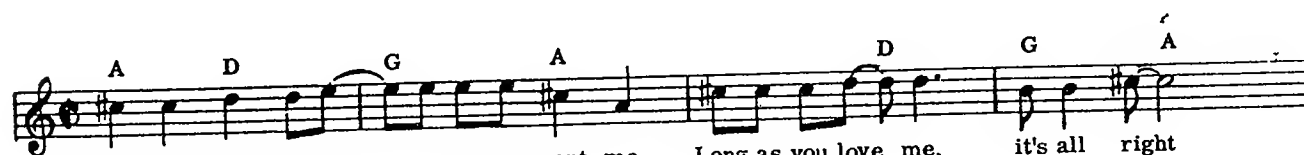


I'll give you all that I own, —
So let them laugh, I don't care, —

You got me stand-ing in line —
'cause I got noth-ing to hide, —



— out in the cold, — pay — me some mind. —
— All that I want — is you by my side. —



Bend Me, Shape Me an — y way you want me, Long as you love me, it's all right



Bend Me, Shape Me an — y way you want me, you got the pow — er to



turn on the light. —

Bend Me, Shape Me an — y way you want me.

GIGI

Gi gi, Am I a fool with - out a mind or have I
 mere - ly been too blind to re - a - lize? Oh Gi - gi, Why you've been
 grow - ing up be - fore my eyes! Gi - gi, You're not at
 all that fun - ny, awk - ward lit - tle girl I knew. Oh
 no! O - ver night there's been a breath - less change in
 you. Oh, Gi - gi, While you were tremb - ling on the brink, Was I out
 ven - der some - where blink - ing at a star? Oh, Gi - gi, Have I been
 stand - ing up too close or back too far? When did your
 spark - le turn to fi - re And your warmth be - come de - si - re? Oh, what
 mi - ra - cle has made you the way you are?
 Gi - gi, am I a fool with - out a mind or have I
 mere - ly been too blind to re - a - lize? Oh, Gi - gi, why you've been
 grow - ing up be - fore my eyes!
 Gi - gi, You're not at all that fun - ny, awk - ward lit - tle
 girl I knew, Oh no! I was
 mad not to have seen the change in you! Oh,
 Gi - gi, While you were tremb - ling on the brink, was I out

you *per* some-where blink-ing at a star? Oh Gi-gi, Have I been
stand-ing up too close, or back too far? When did your
spar-kle turn to fi re And your warmth be-come de-si-re? Oh, what
mir-a-cle has made you the way you are?

CIAO, CIAO, BAMBINA

Refrain, Moderately

CIAO, CIAO, BAM - BI - NA, the rain is fall - ing,
Ciao, ciao, bam - bi - na un ba - cio an - co - ra

Once more I kiss you and then good - bye. Our love was
e poi per sem - pre ti per - de - rà. Co - me u - na

just like a fair - y sto - ry, But all its glo - ry
fia - ba l'a mo - re pas - sa; c'e - ra u - na vol - ta

must pass us by. Are rain-drops trem - bling up - on your
poi non c'è più. Co - s'è che tre - ma sul tuo vi -

face, dear, Or are they tear - drops for the love we knew?
si - no. è plog - gia o pian - to, dim - mi co - s'è.

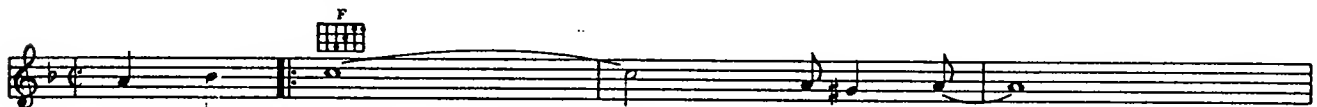
CIAO, CIAO, BAM - BI - NA, my heart is call - ing While rain is
Vor - rei tro - va - re pa - ro - le nuo - ve, sa pio - ve.

fall - ing I cry with you.
pio - ve sul nos - tro a - mor.

I'LL BE YOUR BABY TONIGHT

Words and Music by
BOB DYLAN

Moderately



Close your eyes, _____
(Shut the) light, _____

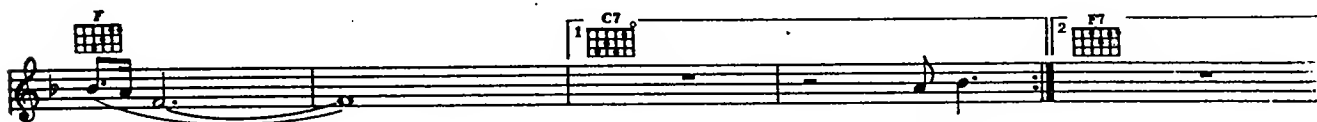
Close the door, _____
Shut the shade, _____



You don't have to wor-ry _____ an - y - more, _____
You don't have _____ to be a - fraid, _____



I'LL _____ BE YOUR _____ BA-BY TO -



NIGHT. _____

Shut the



Well, that mock - ing bird's gon - na sail a - way, _____



_____ We're gon - na for - get it,

That big, fat moon _____ is gon - na



shine like a spoon, ____ But, we're gon-na let it, You won't re-gret it. Kick your



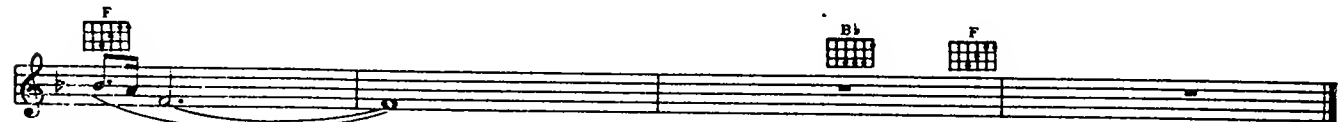
shoes off, ____ Do not fear, ____ Bring that bot -



- tle o-ver here, ____



I'll ____ BE YOUR ____ BA - BY TO -



NIGHT. ____

MUSIC! MUSIC! MUSIC!

Moderately



I'd do an- y- thing for you ____ An- y- thing you'd want me to ____



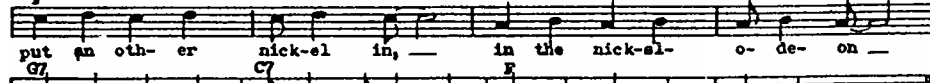
All I want is {hav-ing} you ____ and MU- SIC, MU- SIC, MU- SIC.



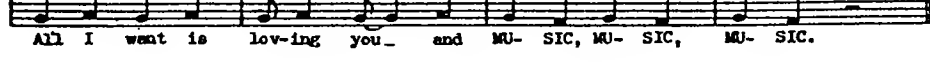
Clos- er, ____ my dear, come clos- er ____ The ni- cest



part of an- y mel- o- dy ____ is when your danc- ing close to me, ____ So,



put an oth- er nick-el in, ____ in the nick-el o- de- on ____



All I want is lov-ing you ____ and MU- SIC, MU- SIC, MU- SIC.

I'LL NEVER FALL IN LOVE AGAIN

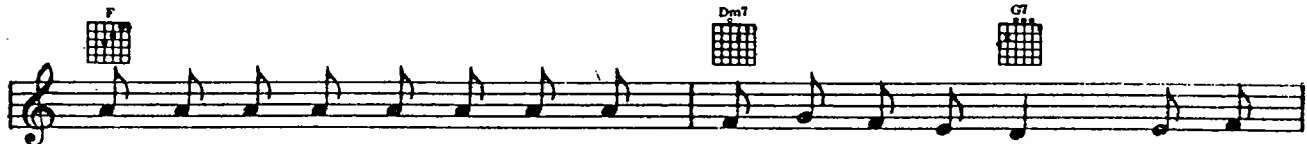
Slow



I'm ne-ver gon-na fall in love a - gain. 1. I've



1. been in love so ma - ny times I thought I knew the score, But
2. things I've heard a - bout you I thought were on - ly lies, But
3. give my heart so ea - si - ly I cast a - side my pride, But



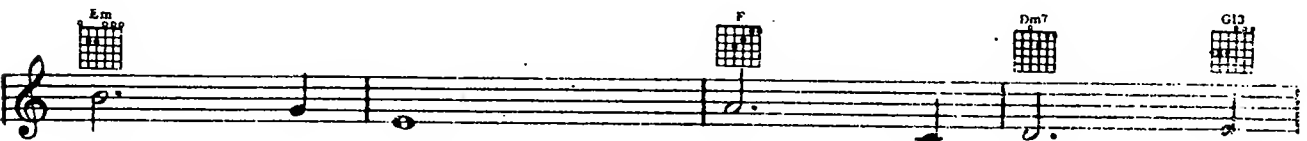
now you've treat-ed me so wrong I can't take a - ny more,
when I caught you in his arms I just broke down and cried, And it
when you fell for some one-else I broke up all in - side,



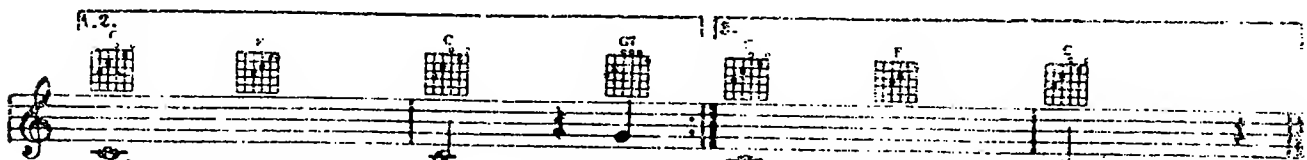
looks like I'm ne-ver gon - na fall in



love a - gain, fall in love,



fall in love, fall in love a -



gain. 2. Those
3. I gain.

I HAVE BUT ONE HEART ('O MARENAPELLO)

67

Words by MARTY SYMES Music by JOHNNY FARROW

Refrain

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of a refrain and several verses of lyrics. The chords are indicated above the notes. The lyrics are in English and Italian. The score includes a double bar line with first and second endings. The first ending leads back to the beginning of the refrain, and the second ending leads to a bell sound effect.

Chords: Dm7, G7, C, Cmaj7, C6, F#dim, Dm7, G7, Dm, Bb, G7, G7aug, C, Dm7, G7, C, Cmaj7, C6, Dm7, C, F, F#aug, Dm7, C#dim, Dm, C, C#dim, Dm7, G7, C, B7-9, B7, Em, Am, B7-5, B7, Am, B+7, B7, Em, D7, G, Fm, G#dim, Am, D7-5, D7, Am7, D7, G7, Dm7, G7, C, Cmaj7, C, Dm7, C, F, F#aug, Dm, C#dim, Dm, C, C#dim, Dm7, G7, 1. C, F#dim, Dm7, G7, 2. C, F#dim, Dm7, Bb7, C.

Lyrics:

I HAVE BUT ONE HEART this heart I bring you I HAVE BUT
 Vi - ci - n'o ma - re f. cim - m'a - mo - re a co - re'a

ONE HEART to share with you I have but
 co - re pe - ce - spas - sa so ma - re -

one dream that I can cling to You are the one dream
 na - re e - ti - ro'a rez - za Ma - p'al - le - rez - za

I pray comes true My dar-ling, un - til I saw you
 ston - g'a mu - ri

I nev - er felt this way And no-bod - y else be - fore you

ev - er has heard me say: You are my one love my life I

live for you I HAVE BUT ONE HEART to give to

you. I HAVE BUT you. (Bell)

EARTH ANGEL

Words and Music by
DOOTSI WILLIAMS,
GAYNELL HODGE
and JESSE BELVIN

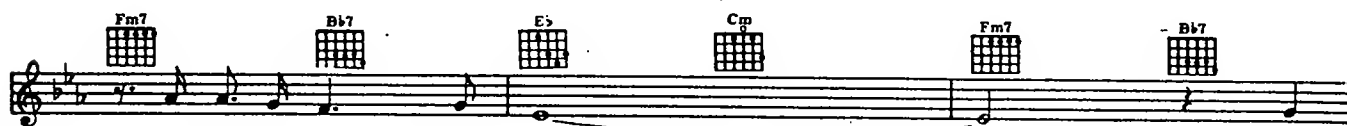
Slowly with a beat



EARTH AN - GEL, EARTH AN - GEL, Will you be mine, —



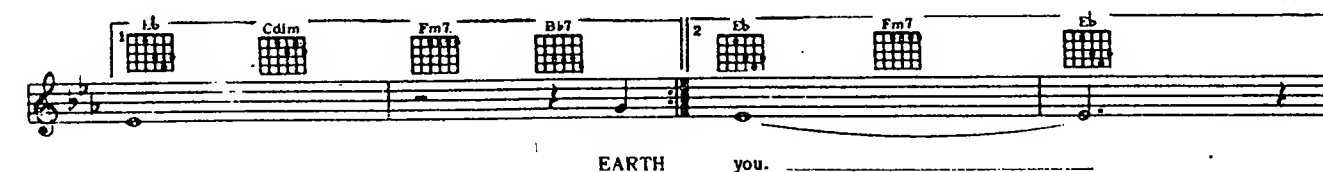
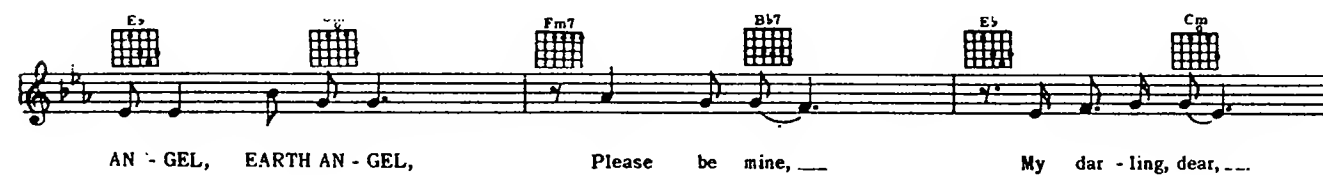
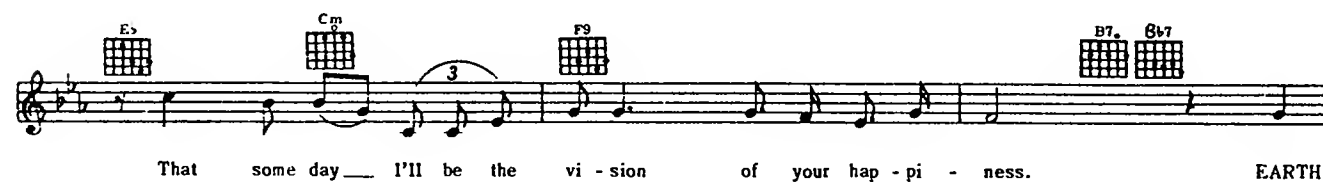
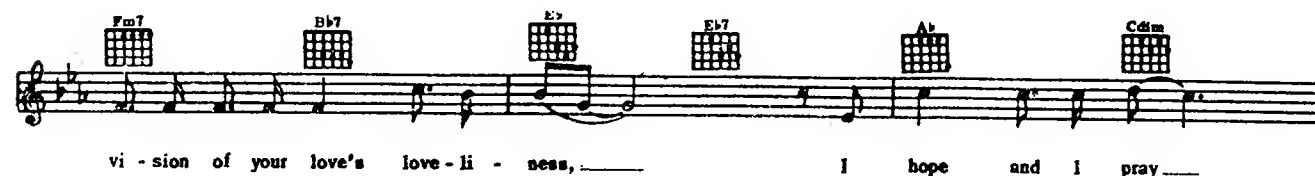
My dar - ling, dear, — Love you all the time. — I'm just a fool, —



A fool in love with you. EARTH



AN - GEL, EARTH AN - GEL, The one I a - dore, — Love you for - ev - er and



ALRIGHT, OKAY, YOU WIN

Eb Bb+ Eb Bb+ Eb
 Well, AL - RIGHT, — O - KAY, — YOU WIN, — I'm in

Eb7 Ab Eb
 love with you..Well, AL-RIGHT, — O - KAY, — YOU WIN, — Ba - by,

Eb Bb7 3 Ab9
 what can I do? — I'll — do an - y - thing - you say, — It's

Eb Ab7 Eb Bb+ Eb Bb+
 just got-ta be that way. — Well, AL-RIGHT, — O - KAY, — YOU WIN, —

Eb Eb7 Ab
 — I'm in love with you. — Well, AL-RIGHT, — O - KAY, — YOU WIN, —

Eb Bb7 3 Ab9
 — Ba - by, what can I do? — An - y - thing you say — I'll do, — As

Eb
 long as it's me and you. — All that — I am ask - in',

Eb Ab9
 All I want from you, — Just love — me like I love — you an' it

Eb Tacet..... (Bb7) Eb Bb7 Eb Bb+
 won't be hard to do! — Well, AL-RIGHT, — O - KAY, — YOU WIN, —

Eb Eb7 Ab
 — I'm in love with you! Well, AL-RIGHT, — O - KAY, — YOU WIN, —

Ba-by, what can I do? I'll do an-y-thing you say. Ba-by, one thing more - If you're gonna be my man. It's
 just got to be that way. Well, AL-RIGHT, Sweet ba-by take me by the hand
 Well, AL-RIGHT, O-KAY, YOU WIN.

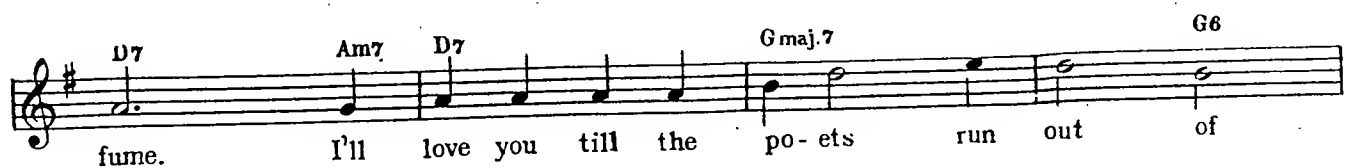
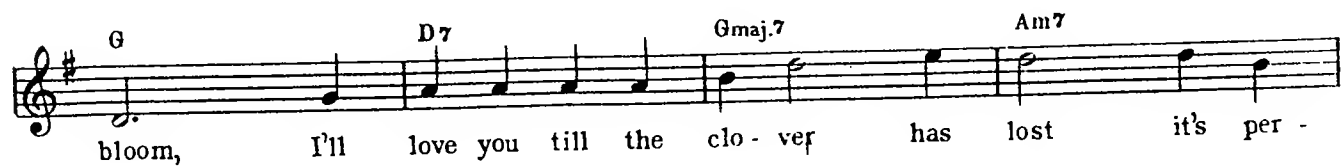
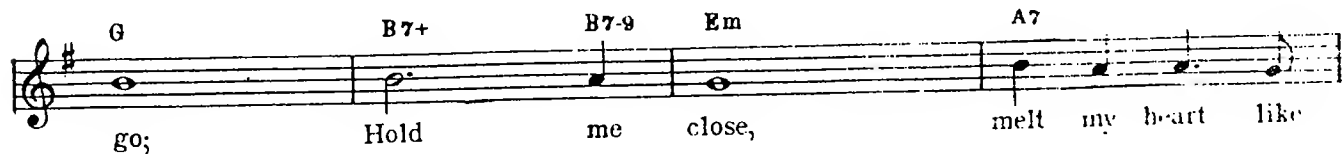
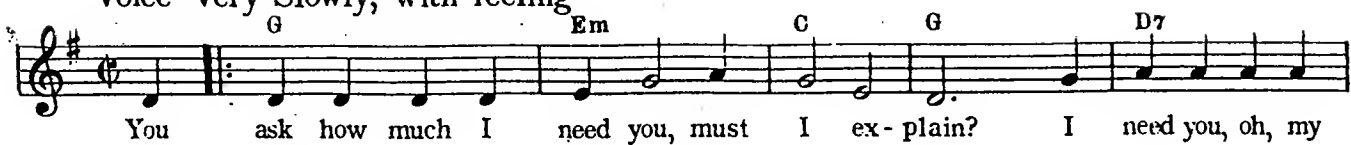
IT'S NOT FOR ME TO SAY

Moderately

IT'S NOT FOR ME TO SAY you love me,
 IT'S NOT FOR ME TO SAY you'll al- ways
 care. Oh, but here for the mo- ment
 I can hold you fast And press your
 lips to mine And dream that love will
 last. As far as I can see, This is heav- en
 And speak- ing just for me, it's ours to
 share; Per- haps the glow of love will grow with
 ev- 'ry pass- ing day, Or we may nev- er meet a- gain, But
 then IT'S NOT FOR ME TO SAY.

The Twelfth Of Never

Voice - Very Slowly, with feeling



rhyme, Un - til The Twelfth Of Nev - er, And that's a long, long

time; Un - til The Twelfth Of Nev - er, And that's a long, long

time. You that's a long, long time.

THE LOVELIEST NIGHT OF THE YEAR

When you are in love, it's the love-liest night of the

year, Stars twinkle above and you almost can

touch them from here. Words fall in to rhyme an- y

time you are hold- ing me near. When you are in

love, it's the love-liest night of the year.

Waltz- ing a- long in the blue like a breeze drifting o- ver the

sand, Thrilled by the won- der of you and the

won- der- ful touch of your hand, And, my heart starts to beat

like a child when a birth-day is near So kiss me my

sweet, it's the love-liest night of the year.

HEY JUDE

Words and Music by
JOHN LENNON and
PAUL MCCARTNEY

Slowly

Hey Jude, _____ don't make it bad, take a sad song _____ and make it bet-ter. _____ Re-

mem-ber to let her in - to your heart, then you can start _____ to make it _____ bet - ter. _____ Hey

Jude _____ don't be a - fraid, You were made to _____ go out and get her. _____ The
Jude _____ don't let me down, You have found her _____ how go and get her. _____ Re-

min-ute you let her un - deryour skin, then you be - gin _____ to make it _____ bet-ter. _____
mem-ber to let her in - to your heart, then you can start _____ to make it _____ bet-ter. _____

And an-y - time _____ you feel the pain _____ Hey Jude, _____ re - frain, _____ don't car - ry the world -
So let it out _____ and let it in _____ Hey Jude, _____ be - gin, _____ you're wait - ing for some-

_____ up - on _____ your shout - ders. _____ For now you know that it's a fool _____ who plays _____ it cool. _____
one to _____ per - form _____ with. _____ And don't you know that it's just you. _____ Hey Jude, _____ you'll do. _____

_____ By mak - ing his world _____ a lit - tle _____ cold - er. _____ Da da da da _____ da da da da
_____ The move - ment you need _____ is on _____ your _____ shoul - der. _____ Da da da da _____ da da da da

da. Hey Hey Jude, _____ don't make it

bad. Take a sad song and make it bet-ter. Re-mem-ber to let her un-der your
 skin, then you'll be-gin to make it bet-ter, bet-ter, bet-ter, bet-ter, bet-ter, bet-ter, Oh
 Yehyehyeh yeh yeh yeh yeh da da da da, Da da da da Hey Jude
 Da da da da da da da da da da da da da da Hey Jude.

Repeat till fade with effects.

YOU WERE ONLY FOOLING (While I Was Falling In Love) Slowly

You were on-ly fool-ing But I was
 fall-ing in love It's a sto-ry as old as
 A-dam and Eve I was mak-ing love, but you were mak-ing be-
 lieve you lied to me with kis-ses I've tried to
 stop dream-ing of But you were on-ly
 fool-ing me while I was fall-ing in love.

LET A SMILE BE YOUR UMBRELLA

(On A Rainy Day)

By
IRVING KAHAL
FRANCIS WHEELER
SAMMY FAIN

Medium Swing Tempo

The musical score is written for a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Medium Swing Tempo'. The score consists of eight staves of music. Chord symbols are placed above the piano accompaniment line. The lyrics are written below the vocal line.

Staff 1: Chords: F, Fdim, Bb, F, Bb, F, Fdim, F. Lyrics: Just let a smile be your um - brel - la On a

Staff 2: Chords: C7, Cdim, C7, Gm7, C7. Lyrics: rain - y. rain - y day, And if your

Staff 3: Chords: Gm, C7, F#dim, C7. Lyrics: sweet - ie cries, just tell her that a

Staff 4: Chords: F, E7, F. Lyrics: smile will al - ways pay. When - ev - er

Staff 5: Chords: D7, Cm, D7, C, Fm, D7. Lyrics: skies are gray don't wor - ry or fret A

Staff 6: Chords: G7, C7. Lyrics: smile will bring the sun - shine and you'll nev - er get wet.

Staff 7: Chords: (tacet), F, Fdim, Bb, F, Bb, F. Lyrics: So let a smile be your um - brel - la

Staff 8: Chords: Eb9, D9, G7, Gm7, C7, F. Lyrics: On a rain - y, rain - y day.

MELODIE D'AMOUR

77

Mel-o - die d'a-mour, Take this song to my lov-er, Shoo shoo, lit-tle bird,
 Go and find my love. Mel-o - die d'a-mour, Ser-e-nade at her
 win-dow; Shoo shoo, lit-tle bird, Sing my song of love. Oh,
 Tell her of my love.
 tell her I will wait. If she names the date, Tell her that I care.
 More than I can bear, For when we are a - part, How it hurts my heart. So fly, oh,
 fly a - way. And say I hope and pray, This lov-er's mel-o - dy, Will bring her back ... me. Oh,

Chords: F, Bb, C7, F, Abdim, Gm7, C7, Gm, C7, F, Bb, C7, F, D#7, Gm7, C7, 1. F To next strain, 2. F Fine, F, Gm, C7, Gm, C7, F, F7, Bb, F, C7, F D.C. al Fine

WONDERLAND BY NIGHT

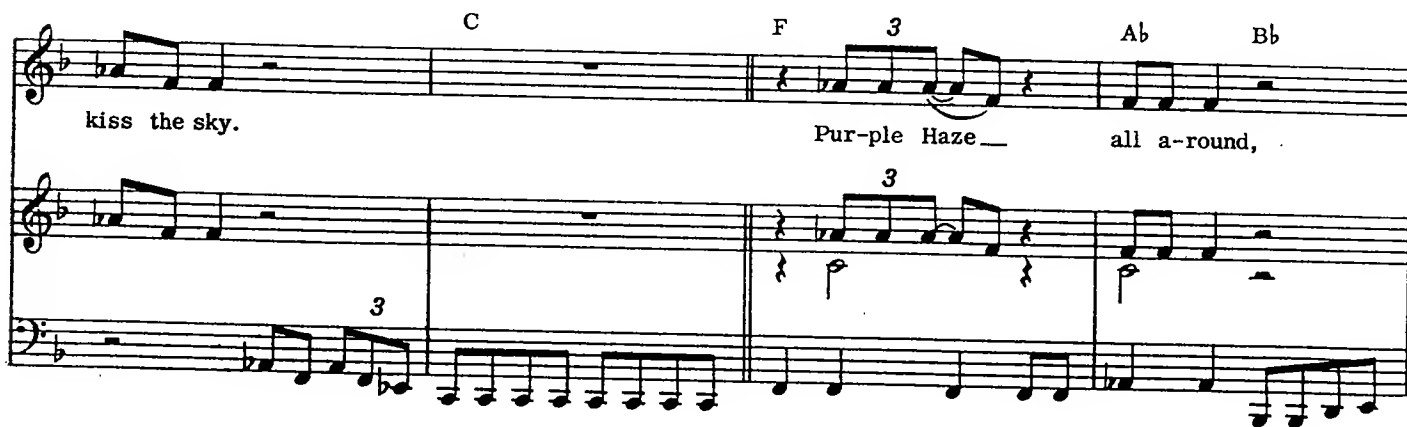
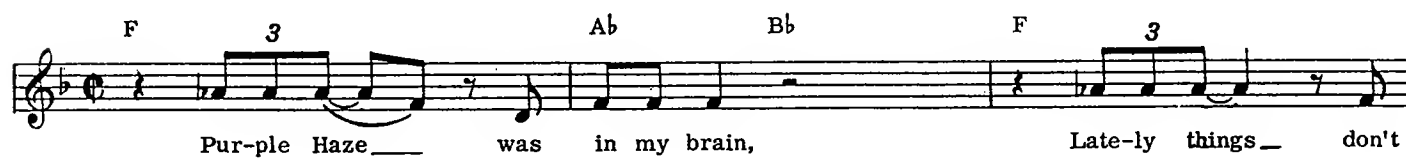
Slowly
 Stars hung sus-pend-ed a-bove the float-ing yel-low moon,
 Two hearts were blend-ed while an-gels sang a lov-er's tune. And so we kissed, not
 know-ing if our hearts would pay the price. But heav-en wel-comed us to par-a-dise.
 Bless-ing our love. Then came the sun-rise fad-ing the moon and stars from
 sight. Re-call-ing al-ways Our won-der-land by night.

Chords: C, G, Dm7, G7, C, G, Dm7, G7, C, F, C, F, C, D7, G7, C, G, Dm7, G7, C, F, Fm, C, F, G7, C

PURPLE HAZE

Words and Music by
JIMI HENDRIX

With a beat



F tacet C

ev-er it is, — that girl — put a spell on me.

F 3 Ab Bb F

Pur-ple Haze — was in my eyes, Don't know if it's

Ab Bb F Ab Bb

day or night. You've got me blow-in', blowin' my mind, is it

F tacet C7+F7(+9)

to - mor-row or just the end of time.

The musical score is written for a voice and piano. The key signature has one flat (Bb). The score is divided into four systems. The first system shows the vocal line starting with a treble clef and a key signature of one flat, and the piano accompaniment with a grand staff (treble and bass clefs). The vocal line has a 'F' chord above it and a 'tacet' instruction. The piano part has a 'C' chord above it. The second system continues the vocal line with a '3' (triple) marking and a 'Pur-ple Haze' lyric. The piano part has a 'P.' (piano) marking. The third system continues the vocal line with 'Ab' and 'Bb' chords above it and a 'day or night.' lyric. The piano part has a 'P.' marking. The fourth system continues the vocal line with 'F' and 'C7+F7(+9)' chords above it and a 'to - mor-row' lyric. The piano part has a '3' (triple) marking and a 'C7+F7(+9)' chord above it.

CANDIDA

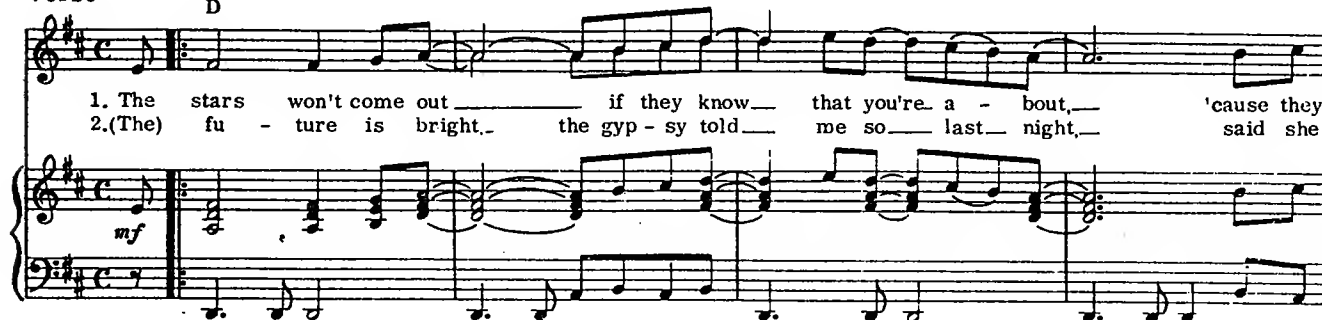
Words and Music by
TONI WINE
and IRWIN LEVINE

Moderately, with a beat



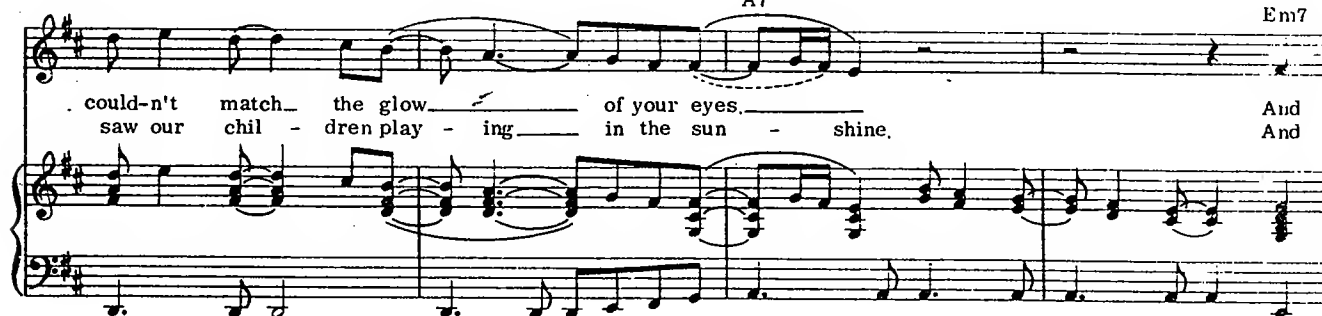
Verse

D



A7

Em7



A7



D

D7



Chorus

81

Can - di - da, we could make it to - geth - er, the

fur - ther from here, girl, the bet - ter, where the air is fresh and

clean. Can - di - da, just take my hand and I'll

lead ya, I prom - ise life will be sweet - er, and it says so in my

1. dream, 2. The dream, Oh, Can -

D.S. and fade

I Really Don't Want To Know

Words by
HOWARD BARNES

Tune Uke
G C E A

Music by
DON ROBERTSON

Moderately slow

Chorus

How man-y arms have held you — And hat - ed to let you go? — How

man-y, how man-y, I won-der? — But I real-ly don't want to know. —

How man-y lips have kissed you — And set your soul a - glow? — How

man-y, how man-y, I won-der? — But I real-ly don't want to know. — So

al- ways make me won-der; — Al- ways make me guess. — And

e - ven if I ask you, — Dar - ling, don't con - fess. — Just

let it re-main your se-cret, — But, dar - ling, I love you so. — No wen-der, no

won-der I won-der, — Though I real-ly don't want to know. — know. —

What's New pussycat?

83

From the Charles K. Feldman Production "What's New Pussycat?"

Lyric by
HAL DAVID

Music by
BURT BACHARACH

Moderate waltz tempo

Chorus

1. Pus - sy - cat, Pus - sy - cat, I've got flow ers and lots of hours_ to
 2. Pus - sy - cat, Pus - sy - cat, you're so thrill - ing and I'm so will - ing to
 3. Pus - sy - cat, Pus - sy - cat, you're de - li - cious and if my wish - es can

spend with you So go and pow - der your cute lit - tle pus - sy - cat nose _
 care for you So go and make up your big lit - tle pus - sy - cat eyes._
 all come true I'll soon be kiss - ing your sweet lit - tle pus - sy - cat lips._

Pus - sy - cat, Pus - sy - cat, I love you
 Pus - sy - cat, Pus - sy - cat, I love you
 Pus - sy - cat, Pus - sy - cat, I love you

yes I do. You and your pus - sy - cat nose._
 yes I do. You and your pus - sy - cat eyes._
 yes I do.

What's New Pus - sy - cat whoa

What's New Pus - sy - cat whoa

1. oh oh. oh.
 2. oh. D. S. al Coda

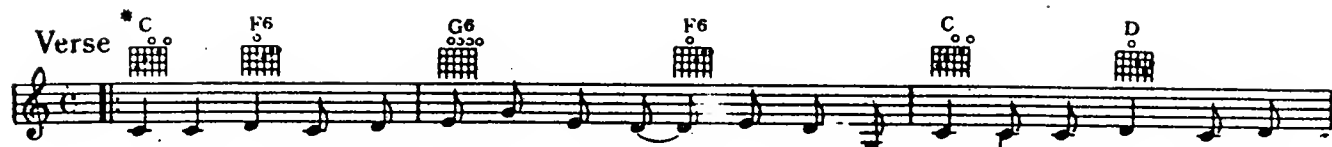
⊕ Coda

You and your pus - sy - cat lips. whoa You and your
 pus - sy - cat eyes. whoa You and your pus - sy - cat nose.

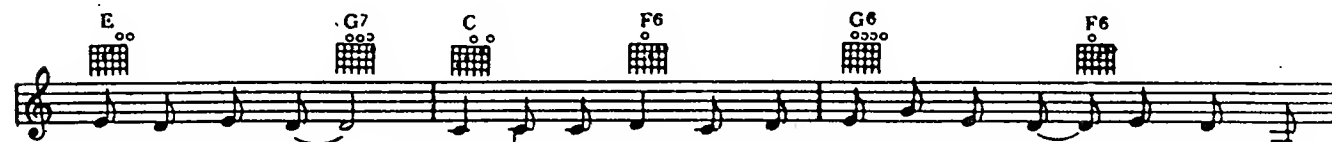
PETULA CLARK

I KNOW A PLACE

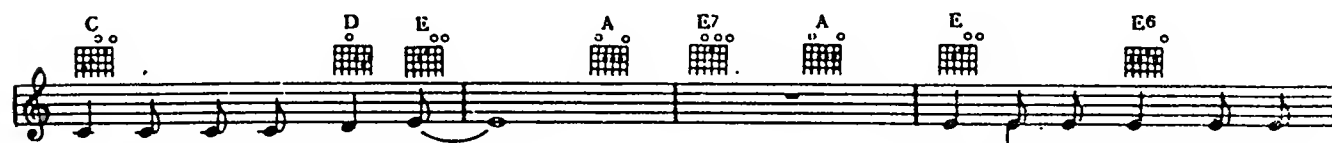
Verse



Ev-'ry day when the work is be-hind- you, and the shop and the store put the
At the door there's a man who will greet- you, then you go down - stairs to some

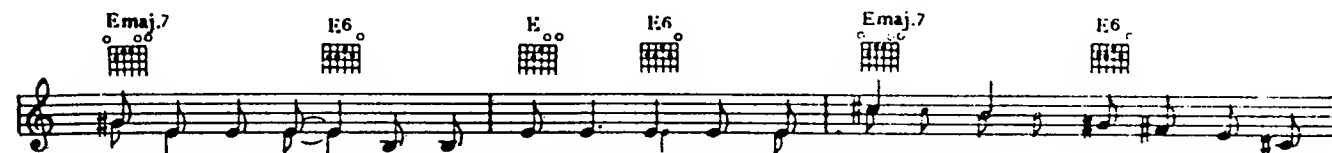


lock on the door, - just get a - way where your wor - ries won't find - you. If you
ta - bles and chairs. Soon I'm sure you'll be tap - ping your feet, - be - cause the



like, well, I'll tell you more. -
beat is the great - est there. -

Don't let the day get the
All a - round there are



bet - ter of you, - when the ev - 'ning comes there's so much to do. You bet - ter
girls and boys. it's a swing-in' place a cel - lar full - a noise. Its got an

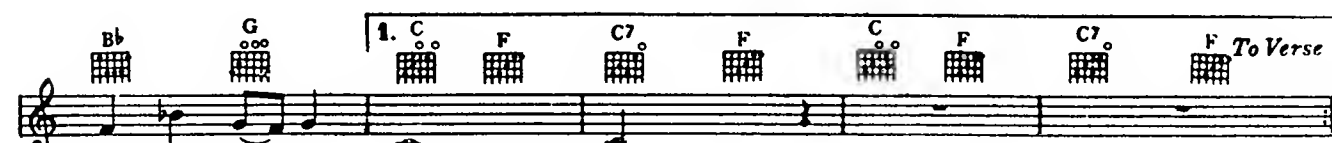


put on your best and wear a sniile, just come a - long with me a - while, - } 'cause I tell you.
at - mos - phere of its own some-how, you've got - ta come a - long right now, - }

Refrain



I KNOW A PLACE where the mu - sic is fine and the lights are al - ways low. I KNOW A



PLACE where we - can go.



go.

I KNOW A PLACE where we can go.
I KNOW A PLACE where the lights are low.
You're gon - na love this place I know.

In The Wee Small Hours Of The Morning

Chorus (tacet) Cmaj7 C7 C6 Caug

IN THE WEE SMALL HOURS OF THE MORN - ING, While the

C Caug Dm7 G9

whole wide world is fast a sleep, You lie a - wake and

Gm6 A7 Am6 B7

think a - bout the girl, And nev - er ev - er think of court - ing
(boy,)

Fm G7 Cmaj C7 C6 Caug

sheep. When your lone - ly heart has learned its les - son You'd be

Cmaj7 Gm6 A7aug A7 Dm7 D#dim

her's if on - ly she would call. IN THE WEE SMALL HOURS OF THE
(his) (he)

C Gm6 A7 1. Dm7 G7b9 C (tacet)

MORN - ING, That's the time you miss her most of all. IN THE
(him)

2. Dm7 Am7 D7 G7b9 C F Cmaj7

time you miss her most of all.
(him)

ALL KINDS OF PEOPLE

Lyric by
HAL DAVID

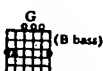
Music by
BURT BACHARACH

Moderato



1. Tall kind of peo-ple should
2. Old kind of peo-ple should

mf *mp* *cresc. poco* *a poco*



get to - geth - er with small kind of peo - ple,
try to lis - ten to young kind of peo - ple,

mf



should get to - geth - er and talk to each oth - er.
should try to lis - ten and com - fort each oth - er.

f *mf*












All kinds of peo - ple should reach out — and help one an-oth - er.







mf *mp*

2nd time, fade out within 14 measures

3. Light kind — of peo - ple — should feel com - pas - sion — for dark kind of

mp cresc. poco a poco *mf*

peo - ple, should feel com - pas - sion — and care for — each oth - er. —

f *mf*






All kinds of peo - ple should reach out — and help one an-oth - er.

mf *mp*

LIKE TO GET TO KNOW YOU

(For Walter Raim)

Words and Music by
STUART SCHARF

But I'd Like To Get To Know You (Yes I would) But I'd Like To Get To

Know You (If I could) 1. Fi - nal - ly I found search - ing
2. Hard - ly need to say she went

all a-round just was not the an - swer
on her way said it was all o - ver One I thought was true look'd a
Well it's been some time and I

bit like you I fig - ur'd I might chance her
guess that I'm just meant to be a ro - ver But I'd Like To Get To

Know You (Yes I would) But I'd Like To Get To Know You (If I could) Now

I can't prom-ise that I'll spend a day with you Can't prom-ise that I'll find a way with you

Can't prom-ise no I can't prom-ise that I'll love you But I'd Like To Get To

Know You (Yes I would) But I'd Like To Get To Know You (If I could) I'd Like To Get To

Know You Know You Know - Oh - o Yes I'd Like To Get To

ENGLEBERT HUMPERDINCK

THE WAY IT USED TO BE

(Melodia)

89

Lone - ly ta - ble just for one.

in a bright and crow - ded room. While the mu - sic has be - Friends stop by and say hel -

gun, lo, I drink to mem - o - ries in the gloom. then I laugh and hide the pain.

Though the mu - sic's still the same It's quite eas - y till they go it has a bit - ter sweet re - then the song be - gins a -

fram. gain. So play the song the way it used to be, be -

fore she left and changed it all to sad - ness, and

may - be if she's pass - ing by the win - dow she would hear our

love song and the me lo - dy. And

e - ven if the words are not so ten - der she will al - ways re -

mem - ber the way it used to be. mem - ber the way it used to

CHANTEZ, CHANTEZ

Moderately Bright

f Bb Chan - tez, Chan - tez, sing a lit-tle Par - is song, Bdim. F7 Cm7 F7 Chan - tez,

Cm7 F7 Cm7 F7 Bb Chan - tez, Ev - 'ry bod - y sing a - long. Let's all sing when

G7 Fm6 G7 Cm an - y lit - tle thing goes wrong, Too - dle oo - dle ay,

Bb F7 Bb Cm Too-dle oo-dle oo, Sing with me, mer - ci beau-coup, Too-dle oo-dle oo,

Bb F7 Cm7 F7 Too-dle oo - dle ay, Ev - 'ry one Chan - tez. *To Verse* Bb *Fine* Bb tez.

Verse
 Bb F7 Were you on the wrong side of the bed when you a - rose?

mf Cm7 F7 Cm7 F7 Bb Did a leak - y foun - tain pen re - dec - o - rate your clothes?

G7 Cm Did you have a snack at night which did - n't quite a - gree?

$\text{Bb Cm7 F7 Cm7 F7 Bb D.S. al Fine}$ Let's do what they do, the peo - ple of Pa - ree. Bb

FEVER

91

Medium Jump Tempo

Dm

Nev - er know how much I love you, Nev - er know how much I

A7

care. When you put your arms a - round me, I get a fe - ver that's so hard to

Dm **B \flat**

bear. You give me fe - ver When you kiss me, Fe - ver when you hold me

Dm **A7** **Dm**

tight. Fe - ver in the morn - ing, Fe - ver all through the night.

Dm

Sun lights up the day - time, Moon lights up the night.

A7

I light up when you call my name And you know I'm gon - na treat you

Dm **B \flat**

right. You give me fe - ver When you kiss me, Fe - ver when you hold me

Dm **A7** **Dm**

tight. Fe - ver in the morn - ing, Fe - ver all through the night.

Dm

Ev - 'rybod - y's got the fe - ver, That is some - thing you all know.

A7 **Dm**

Fe - ver is - n't such a new thing, Fe - ver start - ed long a - go.

HEY! JEALOUS LOVER

Moderato



Hey, jeal - ous lov - er, — You're act - ing so strange. Hey, jeal - ous



lov - er, — What is mak - ing you change? — Hey, jeal - ous lov - er, —



How wrong can you be? I'm yours, ev - er faith - ful, — Just be faith - ful to



me. — I am just as stead - y As that clock on the shelf.
Could have cheat - ed lots of times, But just would - n't do.



May - be you're ac - cus - ing me Of what you're do - in' your - self.
I was much too bus - y, ba - by, Be - ing faith - ful to you. Hey, jeal - ous



lov er, — I'm tell - ing you true, I know that you're



jeal - ous, — But there's no one but you. — Hey, jeal - ous



you, — There's no one for me, jeal - ous lov - er, but you. —

LOVE IS JUST A FOUR-LETTER WORD

Words and Music by
BOB DYLAN

Seems like on - ly yes - ter-day__ I left my mind be - hind down in the Gyp - sy

Ca - fé with a friend of a friend of mine. She sat with ba - by hea - vy on her

knee, yet spoke of life most free from slav - er - y with

eyes that showed no trace of mis - er - y. A phrase in con - nec - tion first with

she I heard, that Love Is Just A Four - let - ter

Word. (2. Out-side a)

[For additional words] *[For final ending]*

Outside a rambling store-front window,
Passing out to the break of day,
Me, I kept my mouth shut, too,
I had no words to say.
My experience was limited and underfed,
You were talking while I hid,
To the one who was the father of your kid,
You probably didn't think I did but I heard
You say that Love Is Just A Four-letter Word.

Tho' I never knew just what you meant
When you were speaking to your man
I can only think in terms of me
And now I understand
After waking enough times to think I see

I said good-bye unnoticed,
Pushed towards things in my own games.
Drifting in and out of life-times,
Unmentionable by name,
Searching for my double, looking for
Complete evaporation to the core
Tho' I tried and failed at finding any door
I must have thought that there was nothing more
Absurd than that Love Is Just A Four-letter Word.

The Holy Kiss that's supposed to last eternity
Blow up in smoke its destiny
Falls on strangers, travels free
Yes, I know now, traps are only set by me
And I do not really need to be
Assured that Love Is Just A Four-letter Word.

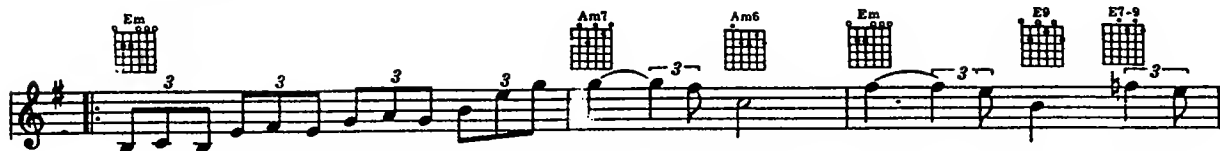
THE WORLD WE KNEW

Lyric by
CARL SIGMAN

(Over And Over)

Music by
BERT KAEMPFERT and
HERBERT REHBEIN

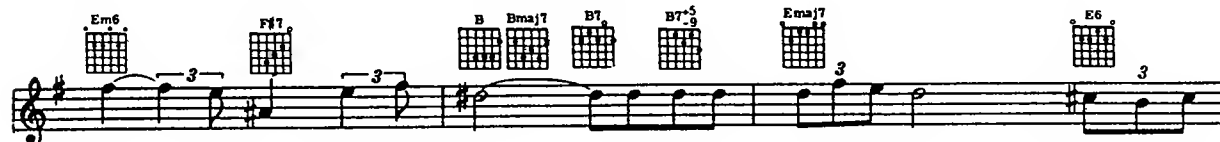
Slowly



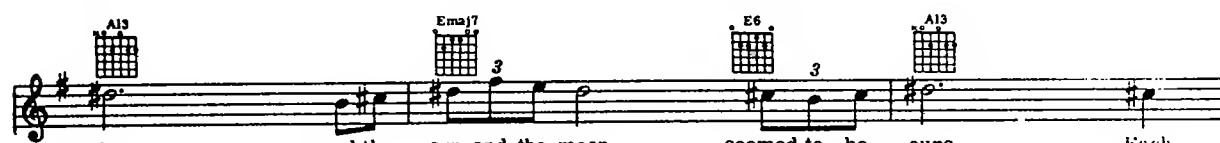
O-ver and o-ver I keep go-ing o-ver The World— We Knew, Once— when you walked be-



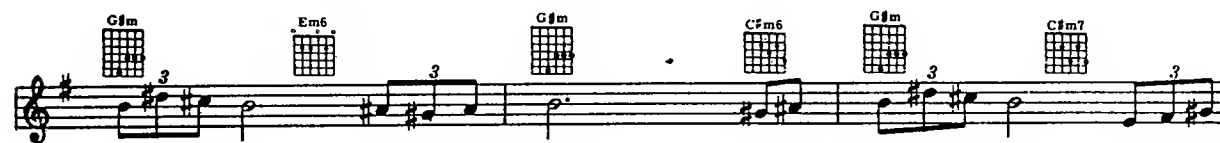
side me, That in-con-ceive-a-ble, That un-be-liev-a-ble World— We Knew



When— we two were in love— And ev-'ry bright ne-on sign turned in - to



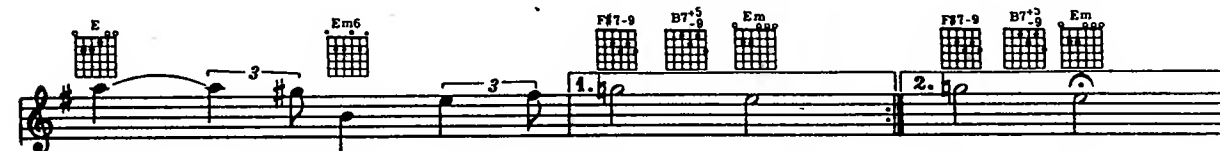
stars and the sun and the moon seemed to be ours, Each



road that we took turned in - to gold But the dream was too much for you to



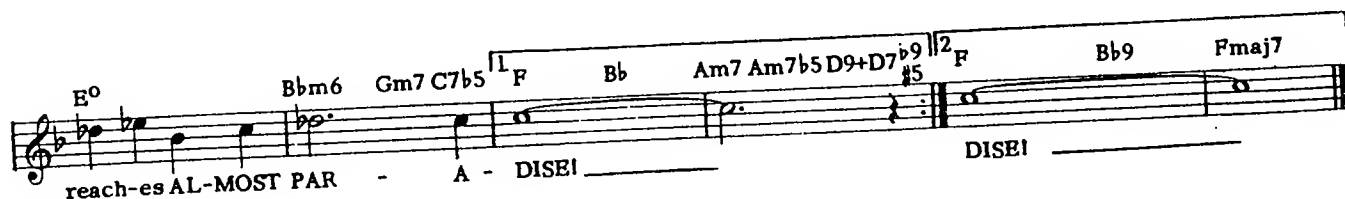
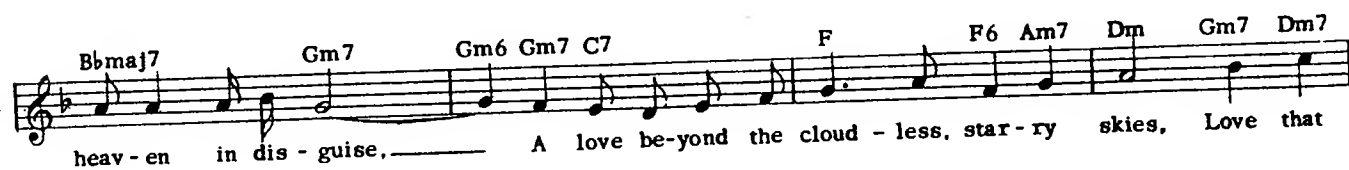
hold, Now o-ver and o-ver I keep go-ing o-ver The World— We Knew,



Days— when you used to love me. love me.

ALMOST PARADISE

95



ALLEGHENY MOON

Refrain (Slow Waltz Tempo)

C+ F
 AL - LE - GHE - NY MOON, I need your light To help me find ro-mance to -
 night, So shine, shine, shine. AL - LE - GHE - NY
 C7
 MOON, your sil-ver beams can lead the way to gold-en dreams, So
 C+7 F C+ F
 shine, shine, shine. High a-mong the stars, so bright a -
 F+
 bove, the mag-ic of your lamp of love can make him (her)
 Bb D7 Gm Bbm6
 mine AL - LE - GHE - NY MOON, It's up to you, Please
 F E F7 D7 D+7 Gm C9 C7
 see what you can do For me and for my one and on-ly
 1. F Bdim Gm7 C+ 2. F E7 Eb7 D7 Db7 F6
 love! AL - LE - GHE - NY love!

ANASTASIA

Slowly



AN - A - STA - SIA, — tell me who you are, — Are you some - one —



— from an - oth - er star? — AN - A - STA - SIA, — are you what you seem? —



— Do your sad eyes — re - mem - ber a dream? — Why do you trem - ble? —



— And why do you sigh? — Could you be lone - ly, — as lone - ly as I? —



— Do you re - mem - ber — when sum - mer has flown, — An - oth - er world, a



world that is yours a - lone? — AN - A - STA - SIA, — smile a - way the past; —



— AN - A - STA - SIA, — spring is here at last. — Beau - ti - ful stran - ger —



— step down from your star, — I on - ly know I love you so, who - ev - er you are. —

CALCUTTA

Moderato

I've kissed the girls of Na-ples, They're pret - ty as can be, I've
Span-ish girls are love - ly, Oh, yes, in - deed they are, But the
I've kissed the girls of Na-ples, I've kissed them in Pa - ree, But the

al - so kissed some French girls Who came from Pa-ree. The
la-dies of Cal - cut - ta Are sweet-er by far. *Fine*
la-dies of Cal - cut - ta Do some-thing to me.

The la - dies of Cal - cut - ta Will steal your heart a - way And

af - ter it is sto - len, You'll say:

(When I'm Walkin' With My)

BUTTERCUP

99

Moderately

The musical score is written on a single staff in 4/4 time, with a key signature of two flats (Bb and Eb). The tempo is marked 'Moderately'. The score consists of seven lines of music. The first line begins with a treble clef and a key signature change to two flats. It features a series of eighth and sixteenth notes with various chords above: Eb6, Edim, Bb7, Eb6, Edim, and Bb7. The second line starts with a dynamic marking of *mf* and includes chords C7, Cdim, C7, Fm, F9, Bb7, Eb6, and Edim. The third line has chords Bb7, Eb9, Ab, and Adim, with a triplet of eighth notes marked with a '3'. The fourth line includes chords Eb, Eb9, Db9, C9, F7(-9), and a section marked 'To next strain' with chords Eb6 and Eb7, followed by a 'Fine' section with Bb7 and Eb6. The fifth line features a series of chords: Ab6, Fdim7, Eb7, Ab6, Db7, Eb9, Ab6, Ab6, Fdim7, Eb7, and Ab6. The sixth line starts with Cm, G7+, G7, Cm, Eb7, Ab6, Fdim7, Eb7, Ab6, Db7, Eb9, and Ab6. The seventh line includes chords E7, Ab, F7, Bbm7, Bbm7(-5), Eb7, and Ab6 Bb7. The score concludes with the instruction 'D. S. al Fine'.

mf

To next strain

Fine

D. S. al Fine

SHE'S A LADY

Words and Music by
PAUL ANKA

Moderately



Em D

1. Well, she's all you'd ev - er want, she's the kind men like to flaunt and take to din - ner.
 (2.) nev - er in the way, al - ways some-thing nice to say, what a bless - ing.
 (4.) knows what I'm a - bout, she can take what I dish out and that's not eas - y.

mf

Em D

Well, she al-ways knows her place, she's got style, she's got grace, she's a win - ner.
 I can leave her on her own, know-ing she's O. K. a-lone and there's no mess-ing.
 Well, she knows me thru and thru, she knows what to do and how to please me.

Em Chorus Em (A bass) D

She's A La - dy, wo - oh - oh, She's A La - dy,

Em Em (A bass) Bm

talk-in' a-bout that lit-tle la-dy, and the la-dy is mine.

1. 2. To next strain 4. Repeat Chorus and fade Bb 6 fr. F 5 fr.

2. Well, she's 3. Well, she She's A (3.) nev-er asks ver-y much

Eb 3 fr. Bb 6 fr. F 5 fr. Eb 3 fr. Bb 6 fr.

and I don't re-fuse her, al-ways treat her with re-spect, I nev-er would a-buse her.

Bb 6 fr. F 5 fr. Eb 3 fr. Bb 6 fr. F 5 fr.

What she's got is hard to find and I don't want to lose her. Help me build a moun-tain from a

Eb 3 fr. G 3 fr. A 5 fr.

lit-tle pile of clay - ay-ay-ay! 4. She

Repeat from % to 4th ending

WITHOUT YOU

Slowly

Well, I can't for-get this eve-ning— And your
face when you were leav-ing,— But I guess that's just the way the sto-ry goes. You al-ways
smile, but in your eyes your sor-row shows, yes, it shows.— Well, I
can't for-get to-mor-row— When I think a-bout my sor-row— I had you there, then I let you
go. And now it's on-ly fair that I should let you know what you should know.—
I can't live if liv-ing is with-out you.— I can't live, I can't
live an-y-more.— I can't live if liv-ing is with-out you.— I can't
live, I can't live an-y-more.— But I live an-y-more.— I can't

D. S. and fade

CRYING TIME

103

F **C7**

Oh, it's cry - ing time a - gain, you're gon - na leave me; I can
say that ab - sence makes the heart grow fond - er, And that

F

see that far a - way look in your eyes. I can tell, by the
tears are on - ly rain, to make love grow. Well, my love for you could

F **Bb** **F**

way you held me. dar - ling, That it won't be long be -
nev er grow no strong - er. If I live to be a

C7 **F** 1. 2. **F**

fore it's cry - ing time. 2. Oh, they Oh, you say that you found
hun - dred years old.

C7

some - one you loved bet - ter; That's the way it's hap - pened ev - 'ry time be -

F **F7** **Bb**

fore. And as sure as the sun comes up to - mor - row.

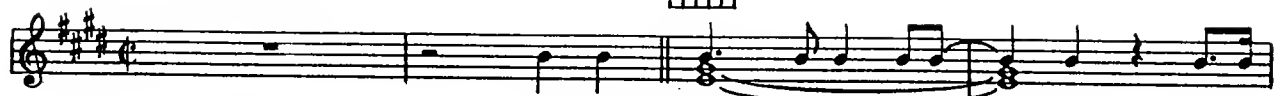
F **C7** **F** **Bb** **F**

Cry - in' time will start. when you walk out the door.

WEDDING SONG

(There Is Love)

Moderate, flowing

*mp e legato*

He is now to be a-mong - you at the

B/F# bass



A (add B)



call-ing of your hearts, -

rest as-sured - this trou - ba-dor is



act - in on His part. -

The un - ion of - yc.
(The) mar-riage of - you.

B/F# bass



A (add B)



4 fr.

spir-its here has caused Him to re-main, -
spir-its here has caused Him to re-main, -

for when - ev - er two or



B/F# bass

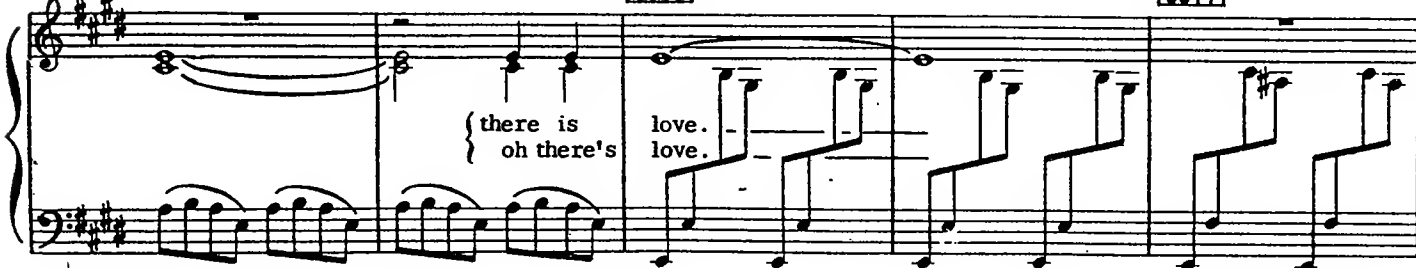
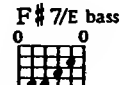


A (add B)



more of you - are gath-ered in His name -

there is love, -

{ there is
oh there'slove.
love.

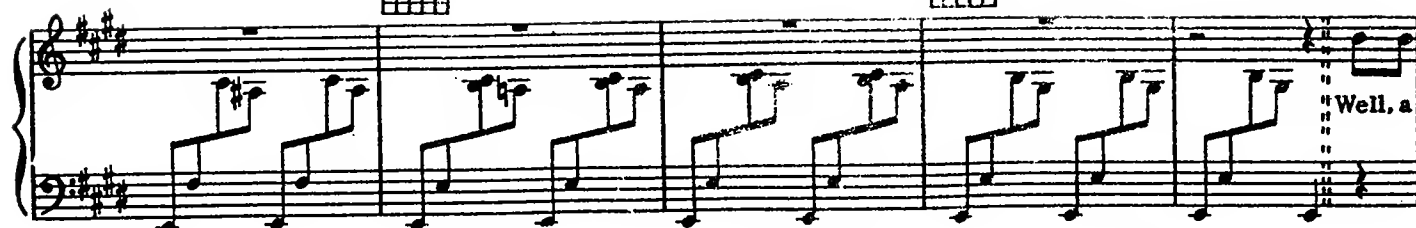
A (add B)

E bass

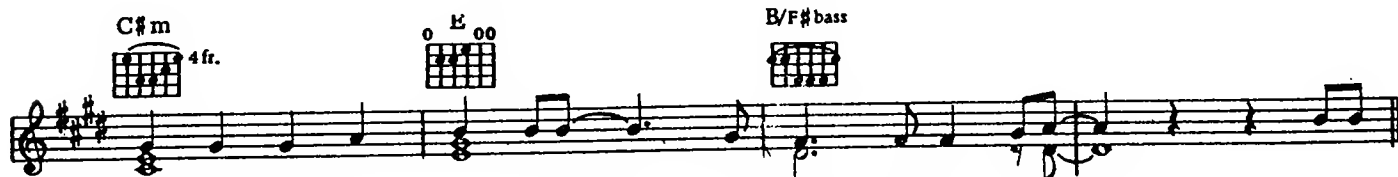


105

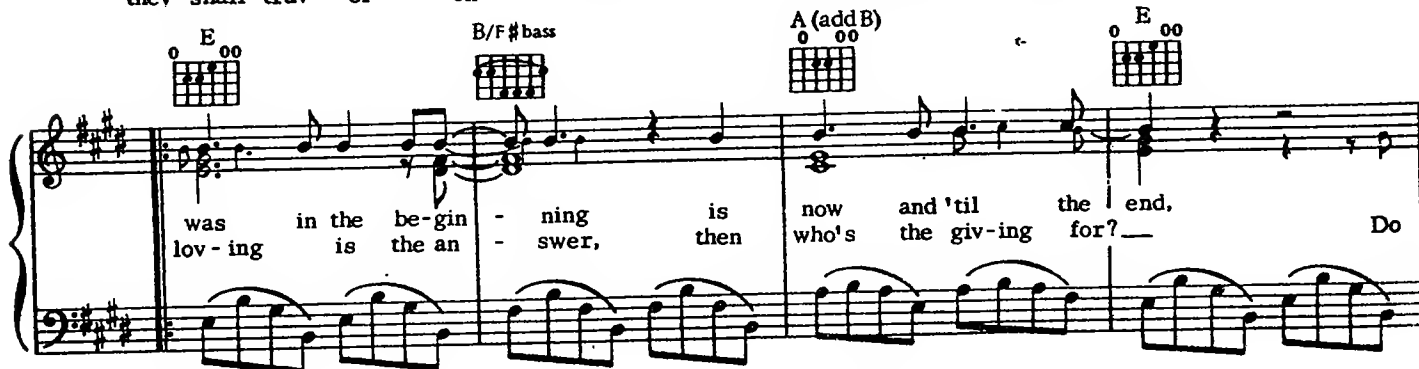
Fine



man shall leave his moth-er and a wo-man leave_ her home,—



they shall trav - el on to where— the two shall be as one.— As it



was in the be-gin - ning is now and 'til the end,
lov - ing is the an - swer, is then who's the giv-ing for?— Do



wo-man draws her life — from man — and gives it back a-gain — and there is
you be-lieve_ in some-thing that you've nev - er seen — be-fore?— Oh, there's

A (add B)



love,
love,

oh, there is
there's

1. E 00 00 F# 7/E bass 0 0 00

love.

A/E bass 00 00 E 0 00

Well, then

A 0 0 A/G# bass F#m B E 00 00

what's to be - the rea - son for be - com - ing man and wife? - Is

A 0 0 A/G# bass F#m B E 00 00

love that brings you here, - or love that brings you life? - For if

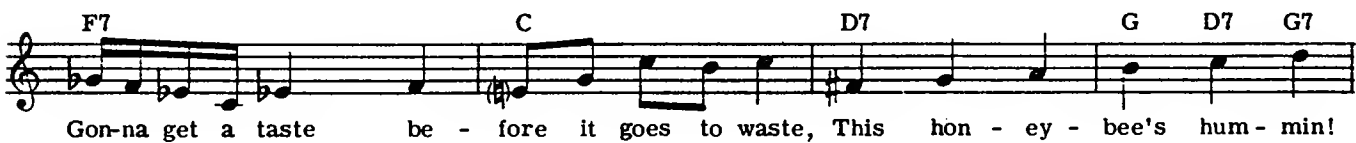
2. E 00 00 D. S. $\frac{3}{4}$ al fine

love. Oh, the

GRAVY WALTZ

107

Moderately, with a beat



EARLY AUTUMN

Slowly. *mp* **Bb7** **Ebmaj7** **D7**

When an ear - ly au - tumn walks the land And chills the breeze And
vil - ion in the rain all shut - tered down A

Dbmaj7 **C7** **Cbmaj7**

touch - es with her hand the sum - mer trees, Per - haps you'll un - der - stand
wind - ing coun - try lane all rus - set brown, A frost - y win - dow pane

Bb7 **1. Ebmaj7** **Fm7** **Bb7**

— What mem - o - ries I own. There's a dance p² -
— shows me a town grown

2. Eb **Ab** **Eb** **Fm7** **Bb7**

lone - ly. That spring of ours that start - ed

Ebmaj7 **F#dim** **Fm7** **Bb7** **Ebmaj9**

so A - pril - heart-ed Seemed made for just a boy and girl I nev - er

Ebm7 **Ab7** **Db** **Gb7** **F** **E7** **Eb9** **D7**

dreamed, did you, an - y fall could come in view so ear - ly,

Db7 **C** **B7(-9)** **Bb9** **Ebmaj7** **D7**

ear - ly? Dar - ling, if you care please let me know, I'll

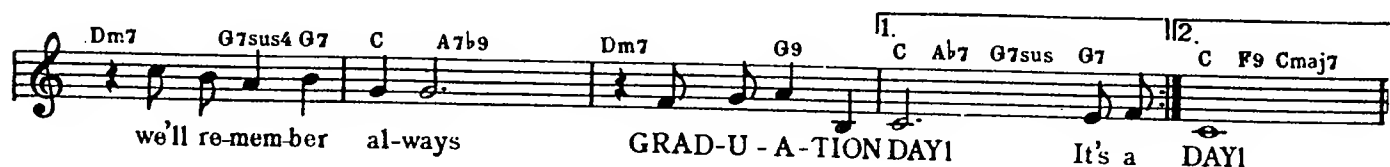
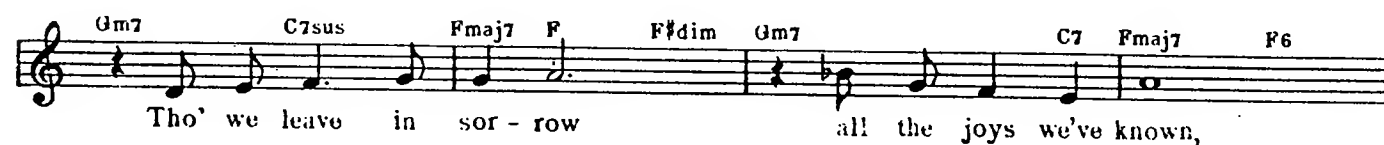
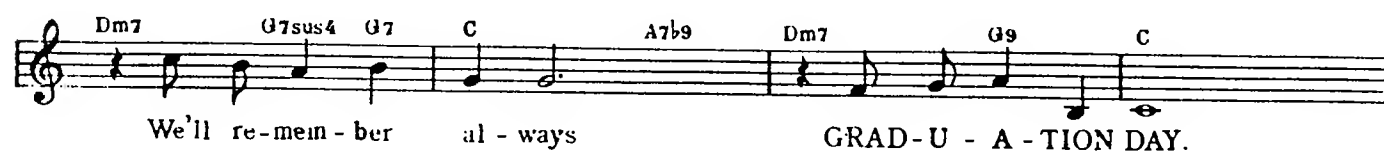
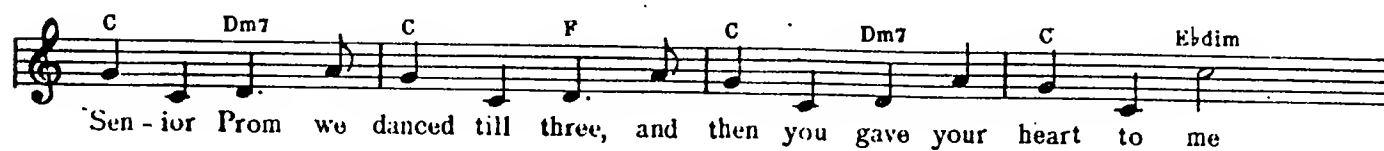
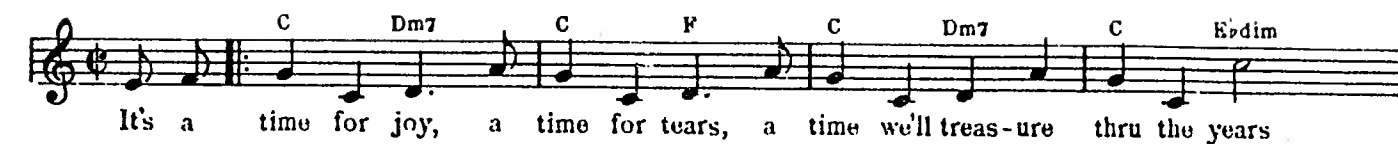
Dbmaj7 **C7** **Cbmaj7**

meet you an - y - where I miss you so, Let's nev - er have to share

Bb7 **Eb** **Cb7** **Eb**

— An - oth - er Ear - ly Au - tumn.

Graduation Day



DOMANI

(Tomorrow)

C Cmaj.7 C6
 May - be you'll fall in love with

Em7 Dm7 G7 Dm7
 me, DO - MA - NI May - be to - mor - row

G7 C Am7 Dm7 Dm7(Gbass)G7 C
 night the sun will shine I'll change my

Cmaj.7 C6 Em7 Dm7 G7
 name fro: John - ny to Gio - van - ni

Dm7 G7 C G C G
 If you will say DO - MA - NI you'll be mine

C C7 F Em
 Come to are me, si - gno - ri - na from I - ta - ly
 You are so su - per dú - per bra vis - si - mo

Am D7 G7
 Hear my plea and I'll hi - re the hall
 Don't say "no" or my poor heart you'll break

C Cmaj.7 C6 Em7
 All your un - cles and aunts and your Ma and Pa and your pae -
 You can make me the en - vy of ev - 'ry swain from here to

Dm7 G7 Dm7 G7
 sa - ni They all a - gree that we should
 Swa - nee If you will say "si si" to

C 1. G7 2. C
 wed DO - MA - NI
 me, DO - MA - NI

Colour My World

Moderately

As time goes on _____ I re-al-

ize _____ just what you mean _____ to _____

me, _____ and now, _____ now that you're

near _____ prom-ise your love _____ that I've wait-ed to

share. _____ And dreams _____ of our mo-ments to -

geth - er, _____ col-our my world _____ with

hopes _____ of lov - ing you. _____ As you. _____

1. Fm7 2. Fm7 NC

A GUY IS A GUY

Moderately

F C7
 walked down the street like a good girl should. He
 walked to my house like a good girl should. He

3
 fol - lowed me down the street like I knew he would, Be - cause A
 fol - lowed me to my house like I knew he would, Be - cause A

F C7
 Guy Is A Guy where ev - er he may be, So
 Guy Is A Guy where ev - er he may be, So

1. F C7 F
 His - ten and I'll tell you what this fel - ler did to me. I
 His - ten while I tell you what this

2. F C7 F Bb
 fel - ler did to me. I nev - er saw the boy be - fore so
 Bb C7 F F7 Bb F Dm7

noth - ing could be sil - li er. At clos - er range his face was strange but his

G7 C7 F
 man - ner was fa - mil - i - ar. So I walked up the stairs like a

C7 3
 good girl should. He fol - lowed me up the stairs like I


F Bb F C7 F C7
 knew he would, Be - cause A Guy Is A Guy where ev - er he may be, So

F C7 F Bb F
 His - ten and I'll tell you what this fel - ler did to me.

HAVAHI NAGILAH

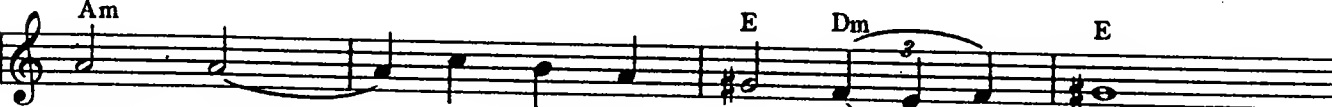
113

$\%E$




Ha - vah na - gi - lah, Ha - vah na - gi - lah,
 Ha - vah na - gi - lah, Ha - vah na - gi - lah,

Am E Dm E




Ha - vah na - gi - lah, vay - nis - m' - chayh,
 Ha - vah na - gi - lah, Sing! Let us re - joice!

E



Ha - vah na - gi - lah, Ha - vah na - gi - lah,
 Ha - vah na - gi - lah, Ha - vah na - gi - lah,

Am E Dm E Fine



Ha - vah na - gi - lah, vay - nis - m' - chayh.
 Ha - vah na - gi - lah, Sing! Let us re - joice!

E Dm



Ha - vah n' - ra - ne - nah, Ha - vah n' - ra - ne - nah,
 Ha - vah n' - ra - ne - nah, Ha - vah n' - ra - ne - nah,

E Dm E



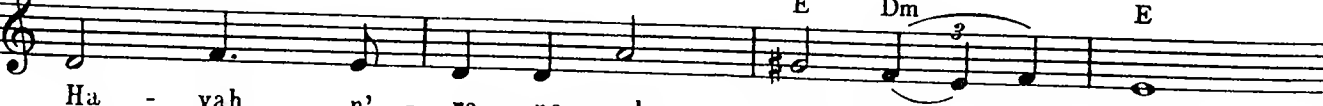
Ha - vah n' - ra - ne - nah, vay - nis - m - chayh.
 Wake with a hap - py heart, Sing! Let us re - joice!

E Dm



Ha - vah n' - ra - ne - nah, Ha - vah n' - ra - ne - nah,
 Ha - vah n' - ra - ne - nah, Ha - vah n' - ra - ne - nah,

E Dm E



Ha - vah n' - ra - ne - nah, vay - nis - m' - chayh.
 Wake with a hap - py heart, Sing! Let us re - joice!

HEART OF A CLOWN

REFRAIN (*Slowly*)

If I had THE HEART OF A CLOWN, _____ I'd
 laugh ev - 'ry time you make me blue, _____ If I had THE
 HEART OF A CLOWN, _____ You would - n't see me cry the way I
 do. _____ I'd paint a smile up - on my face each time you hurt me
 so, My arms could long for your em - brace, but you would nev - er
 know. I'd sing as my dream-world tum - bles down, _____ If
 I had THE HEART OF A CLOWN. _____ I CLOWN. _____

Chords: C, C7, F, C, G dim, G7, C, Dm7, G7, C, C7, F, C, Cm6, G, D7, G, Gm7, C7, F, Bbm, F, Am, Am7, D7, G7, Dm7, G7, C, C7, F, C, A7, D7, G9, Dm7, G7, C, G7, C.

I Like The Likes Of You

115

Refrain *p-mf*

I like the likes of you, I like the things you do. I mean I

like the likes of you. I like your eyes of blue, I

think they're blue, don't you? I mean I like your eyes of

blue. Oh, dear, — if I could on - ly say what I

mean, — I mean if I could mean what I say, — That is I mean to say that I

mean to say that I like the likes of you, Your

looks are pure de - luxe. Looks like I like the likes of

you. — you. —

1 2

Chords: Eb, Cmi.7 (open), Fmi.7, Bb7, Eb, Cmi., Fmi.7, Bb7, Eb, Cmi., F7, Bb7, Eb, Abmi. add F, Bbmi., Ab, Bb7, Eb, Cmi.7 (open), Fmi.7, Bb7, Eb, Cmi., Fmi.7, Bb7, Eb, Cmi., F7, Bb7, Eb, Eb7, Ab, Eb, F7, Cmi.7 (open), Fmi.7, Bb7, C+, A, Bb+, Eb, Cmi.7 (open), Fmi.7, Bb7, Eb, Cmi., Fmi.7, Bb7, Eb, Cmi., F7, Bb7, Eb, E, F, F#, G, F7, dim., Eb, Fmi. add D, Eb, Fmi., Bb7, Eb.

I WANT TO HOLD YOUR HAND

Words and Music by
JOHN LENNON and
PAUL McCARTNEY

Refrain

Oh yeh, I'll tell you some - thing I think you'll un - der - stand.

Then I'll say that some - thing,

I WANT TO HOLD YOUR HAND.

I WANT TO HOLD YOUR HAND.

Oh - please - say to me - and let me be your man, and please - say to me -

you'll let me hold your hand.

Now, let me hold your hand,

I WANT TO HOLD YOUR HAND,

And when I touch you, I feel hap - py in - side.

It's such a feel - ing that my love I can't hide, - I can't hide, - I can't hide.

Yeh, you got that

some - thing, I think you'll un - der - stand. When

I say feel that some - thing, I WANT TO HOLD YOUR HAND,

I WANT TO HOLD YOUR HAND,

1. I WANT TO HOLD YOUR HAND Oh yeh, I WANT TO HOLD YOUR HAND,

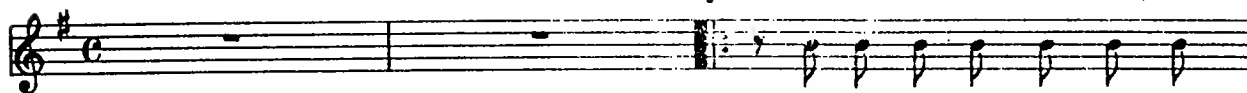
2. I WANT TO HOLD YOUR HAND.

Love Potion Number Nine

117

Moderately Bright

Em



I took my trou-bles down to
I told her that I was a

A7

Em



Ma - dam Ruth.—
flop with chicks.

You know, that Gyp- sy with the gold-capped tooth.—
I've been this way since nine-teen - fif - ty - six.— She

G

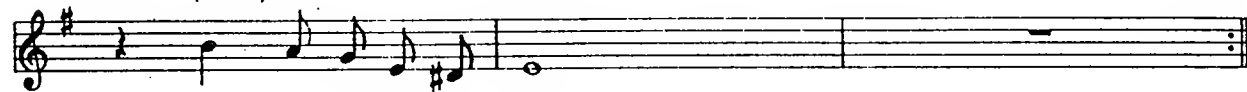
A7



She's got a pad down at thir-ty-fourth and vine,
looked at my palm and she made a mag-ic sign. She said:— What you need— is

B7 (tacet)

1 Em



Love Po-tion Num-ber Nine.
Love Po-tion Num-ber

2 Em

A7



Nine.

A7

F#m

She bent down and turned a - round and



gave me a wink. She said: I'm gon-na mix it up right here in the sink. It

A7

B7 (tacet)



smelled like tur-pen-tine and looked like In-di-a ink.— I held my nose; I closed my eyes;

(tacet)

Em

A7



I took a drink.

I did-n't know if it was day or night.

Em

A7

G



I start-ed kiss-in' ev-'ry-thing in sight. But when I kissed the cop down at

G

A7

B7 (tacet)



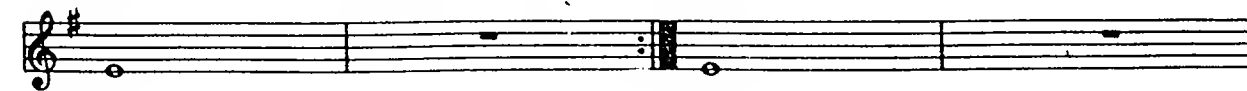
Thir-ty-fourth and Vine, he broke my lit-tle bot-tle of Love Po-tion Num-ber

1 Em

A7

B7

2 Em



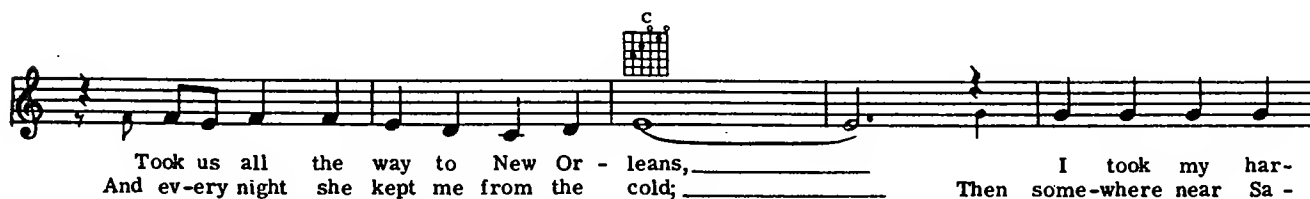
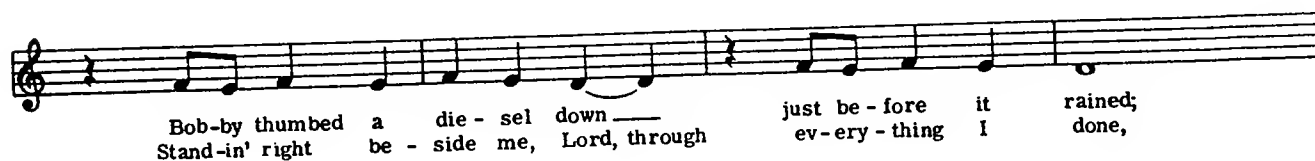
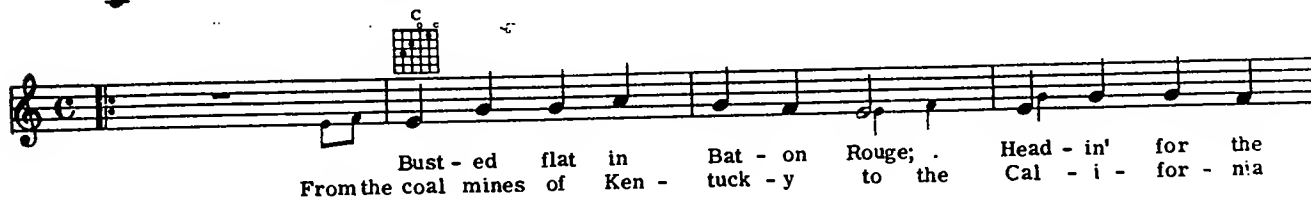
Nine.

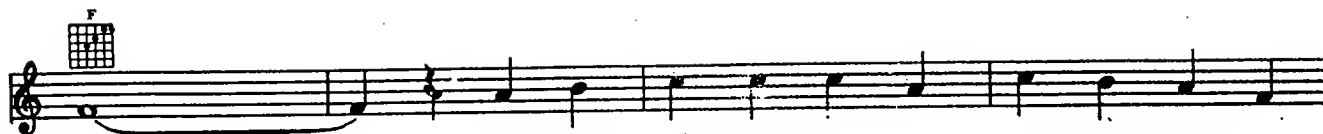
Nine

ME AND BOBBY McGEE

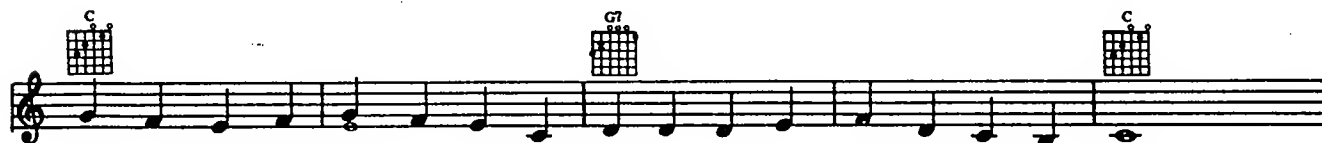
By
KRIS KRISTOFFERSON and
FRED FOSTER

Moderately Fast






blues; _____ With them wind - shield wi - pers slapp - in' time and
find; _____ And I'd trade all of my to - mor - rows for a



Bob - by clapp - in' hands we fin - 'ly sang up ev - 'ry song that driv - er knew;
sin - gle yes - ter - day, hold - in' Bob - by's bod - y next to mine;

CHORUS




Free-dom's just an - oth - er word for noth - in' left to lose,
Free-dom's just an - oth - er word for noth - in' left to lose,



and noth - in' ain't worth noth - in', but it's free; _____
and noth - in' left is all she left for me; _____ Feel - ing good was



eas - y, Lord, when Bob - by sang the blues; And, bud - dy, that was good e - nough for



me; _____ Good e - nough for me and Bob - by Mc Gee. Gee.
1. _____ 2. _____

LIDA ROSE

Moderate bounce tempo

(F) (F# Dim) (C7)
 Li - da Rose, I'm home again, Rose, — To get the sun back in my sky.

(E) (F)
 Li-da Rose, I'm home a - gain, Rose, — A-bout a thou-sand kiss-es

(Bb) (F)
 shy. Ding, dong, ding! I can hear the chap-el bell

(D7) (G7) (C7)
 chime. Ding, dong, ding! At the least sug - ges - tion,

(F) (F# Dim)
 I'll pop the ques - tion. Li - da Rose, I'm home a - gain, Rose, — with - out a

(C7)
 sweet - heart to my name. Li - da Rose, now

(E) (F) (F7)
 ev - 'ry - one knows — that I am hop - ing you're the same.

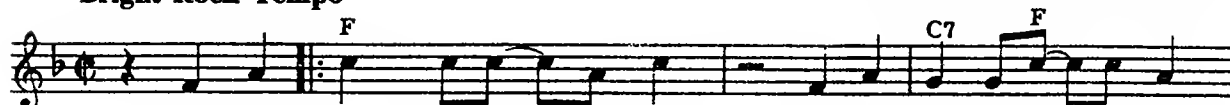
(Bb) (F) (D7)
 So here is my love song, not fan - cy or fine,

(Gm) (C7) (F)
 Li - da Rose, oh, won't you be mine? —

LIMBO ROCK

By
JON SHELDON
WILLIAM E. "BILLY" STRANGE

Bright Rock Tempo



1. Ev - 'ry lim - bo boy — and girl All a - round the lim - bo world;
2. First you spread your lim - bo feet, Then you move to lim - bo beat;



Gon-na do the Lim - bo Rock; All a - round the lim - bo clock.
Lim-bo an - kle, lim - bo knee; Bend back, like the lim - bo tree. }



Jack be lim - bo, Jack — be quick, Jack go un - der lim - bo stick;



All a - round the lim - bo clock, Hey, let's do the Lim - bo Rock.



(Spoken:) "Limbo lower now, Limbo lower now, How low can you go?" Get your-



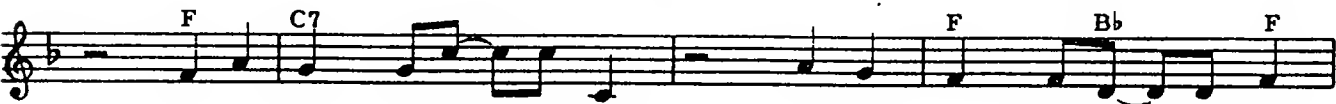
self a lim - bo girl, Give that chick a lim - bo whirl;



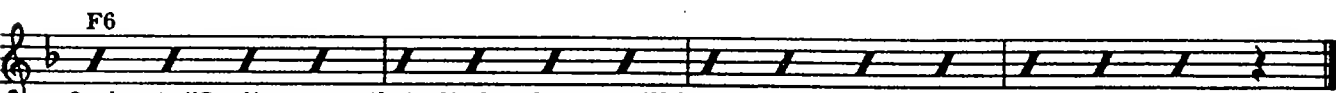
There's a lim - bo moon — a - bove, You will fall in lim - bo love.



Jack be lim - bo, Jack — be quick, Jack go un - der lim - bo stick;



All a - round the lim - bo clock, Hey, let's do the Lim - bo Rock.



(Spoken:) "Don't move that limbo bar, You'll be a limbo star, How low can you go?"

LOLLIPOPS AND ROSES

Gm7 C7 Am7 Dm

1. Tell her you care each time you speak.
2. One day she'll smile, next day she'll cry.

A dim Gm7 Am7 D7 Gm7

Make it her birth-day each day of the week. Bring her
min - ute to min - ute you'll nev - er know why. Coax her,

C7(b9) Fmaj7 Bbm6 F add 9 Gm7

nice things, su - gar and spice things, ros - es and lol - li - pops and
pet her, bet - ter yet, get her ros - es and lol - li - pops and

F add 9 D7 D7 Em7

Lol - li - pops And Ros - es. Ros - es. We try _____
Lol - li - pops And _____

Dmaj7 Ebm7 Ab7

_____ act - ing grown up, _____ but _____ as a

Dbmaj7 Db6 Fm7 Bb7 Ebmaj7

rule _____ we're all _____ lit - tle child - ren _____

Dm7 G7(b9) Gm7 C7

_____ fresh from school. So

Gm7 C7 Am7 Dm A dim

car - ry her books. That's how it starts. Four - teen. or

Gm7 Am7 D7 Gm7 C7(b9)

for - ty they're kids in their hearts. Keep them han - dy.

Fmaj7 Bbm6 F add 9 Gm7 F add 9

flow - ers and can - dy, ros - es and lol - li - pops and Lol - li - pops _____

D7 Gm7 C7 F

_____ And Ros - es. _____

Loads Of Love

123

Refrain (*liltingly*)

E7 A7 D7 G Em6 F#7
 I nev - er have been hand - ed much, I nev - er have de -
 Bm E9(b5) D6 Bdim Em6 B7
 mand - ed much. - I just want mon - ey, A nice po - si - tion, And
 Em7 A7 D E7 A7 D7 G
 loads of love - ly love. - I nev - er have ex - spect - ed much, I
 Em6 F#7 Bm E9(b5) D6 Bdim
 nev - er have re - ject - ed much. - I want my din - ner, Some
 Em6 B7 Em7 A7 D G
 con - ver - sa - tion And loads of love - ly love. - The dumb ones go for
 A bud ap - pears and
 D7 G D7 G
 quan - ti - ty, - The wise ones go for qual - i - ty. - I've got the an - swer
 then it's May, - So first things first, I al - ways say. - The horse pre - cedes the
 D Bm7 E7 A7 E7 A7
 now, - It's not how much, it's how! - I do not ask for
 cart, - It is - n't heft, it's heart! -
 D7 G Em6 F#7 Bm E9(b5) D6 Bdim
 bliss, I guess: It all boils down to this, I guess: - I just want mon - ey, And
 Em6 B7 Em7 A7 1. D 2. D
 then some mon - ey, And loads of love - ly love. - I love. -

SECRET LOVE

REFRAIN: Moderately, with much tenderness

Once I had a SE-CRET LOVE That lived with - in the heart of me, _____

All too soon my SE-CRET LOVE Be - came im - pa - tient to be free, _____

So I told a friend - ly star, _____ The way that dream - ers oft - en do, _____ Just how

won - der - ful you are, _____ And why I'm so in love with you. _____ Now I

shout it from the high - est hills, E - ven told the gold - en, daf - fo - dils; At last my heart's an o - pen

door, _____ And my se - cret love's no se - cret an - y more. _____ more. _____

JUST BECAUSE

Moderate

Just be - cause you think that you're pret - ty, _____ Just be - cause you

think that you're hot, _____ Just be - cause you think you've got something, _____

That you think that I have - n't got, _____

You made me spend all my mon - ey, _____ You thought I was

old San - ta Claus, _____ I'm tell - ing you true, I'm

done with you, Just be - cause, just be - cause. _____

Recorded by THE BEATLES
I SAW HER STANDING THERE

125

Moderato

By
JOHN LENNON and
PAUL MCCARTNEY

Well, she was just sev-en-teen, — you know what I mean — And the
she looked at me — and I, I could see — That be-
danced through the night. and we held each oth-er tight — And be-

way she looked — was way be-yond com- pare. — So, how could I dance —
fore too long — I'd fall in love with her. — She would-n't dance —
fore too long — I fell in love with her. — Now I'll nev-er dance —

with an-oth-er, — Oh, — when I saw her stand - ing
with an-oth-er, — Oh, — when I saw her stand - ing
with an-oth-er, — Oh, — since I saw her stand - ing

1. there? — Well, there. — Well, my there.

2. To next strain
there? — Well, there. — Well, my there.

3. Fine
hand went zoom when I crossed that room And I held her
hand in mine! — Oh, we

IT HAPPENED IN MONTEREY

It hap-pened in Mon-te-ray a long time a-go, I met her in
Mon-te-ray, in old Mex-i-co Stars and steel gui-tars and lus-cious
lips as red as wine, Broke some-bod-y's heart, and I'm a-raid that it was
mine. It hap-pened in Mon-te-ray With-out think-ing twice, I
left her and threw a-way the key to Par-a-dise, by in-dis-
creet heart, longs for the sweet-heart That I left in old Mon-te-ray.

(Ah, The Apple Trees)
When The World Was Young
 Le Chevalier de Paris
 (Les Pommiers Doux)

126

VERSE (ad lib. tempo)

1. It is - n't by chance I hap-pen to be, A bou-le-var-dier, the toast of Pa-ris. For

o - ver the noise, the talk and the smoke, I'm good for a laugh, a drink or a joke. I

walk in a room, a par-ty or ball, "Come sit o-ver here" some - bo-dy will call. "A

drink for M'sieur! A drink for us all!" But how many times I stop and re-call.

CHORUS *A tempo Valse Moderato*



Ah, the ap-ple trees, Blossoms in the breeze, That we walked a-mong,

Ly-ing in the hay, Games we used to play, While the rounds were sung,



On-ly yes-ter-day When The World Was Young.

Mala Femmena


127

Refrain  





Fem - me - na, — tu si na ma - la fem - me - na — Chist 'uo - cchie 'e fat - to
Fem - me - na, — tu si na ma - la fem - me - na — chi sto - cchie fa - te



chia - gne - re — La - creme e'n - fa - mi - tà. —
chia - gne - re — La - creme e'n - fa - mi - tà. —






Fem - me - na — Si tu peg - gio 'e na vi - pa - ra, — m'e 'ntus - se - ca - ta
Fem - me - na — Mi si pi - glia - te a sto'm - me, — o co - re tu - i



l'a - ne - ma, — nun poz - zo cchiù cam - pà. —
nun sen - te, — su - le pe va - nì - ta. —









Fem - me - na, — Si ddo - ce com me'o zuc - che - ro — pe - rò sta fac - cia
Fem - me - na, — Ti cre - ra - ne na san - te, — pe - rò sta fac - cia

d'an - ge - lo — te ser - ve pe 'ngan - nà. — Fem - me - na, —
d'an - ge - le — te ser - ve pe 'ngan - nà. — Fem - me - na, —

— tu si a' cchiù bel - la fem - me - na, — te vo - glio be - ne e t'o - dio, —
— tu si na ma - la fem - me - na, — te por - te tan - te o - dio, —

    1.    2.   

— nun te poz - zo scur - dà. — dà. —
— nun te poi ima - gi - na. — na. —

GENTLE ON MY MIND

Moderately Bright

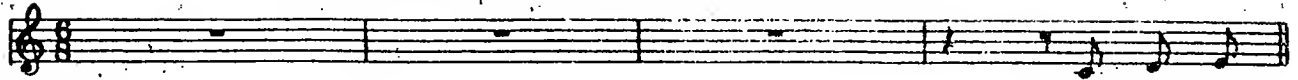
The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one flat (Bb) and a common time signature (C). The tempo/style is 'Moderately Bright'. The score includes several measures of music with lyrics underneath. Chord symbols (C, Dm, Dm7, G7) are placed above the staff at various points. The lyrics are: '1. It's know-ing that your door is al - ways o - pen and your path is free to walk, That makes me tend to leave my sleep - ing bag rolled up and stashed be - hind your couch, And it's know - ing I'm not shack - led by for - got - ten words and bonds And the ink stains that have dried up - on some - line, That keeps you in the back - roads by the riv - ers of my mem - 'ry that keeps you ev - er Gen - tle on my mind.'

2. It's not clinging to the rocks and ivy planted on their columns now that binds me
Or something that somebody said because they thought we fit together walkin'
It's just knowing that the world will not be cursing or forgiving when I walk along
Some railroad track and find
That you're moving on the backroads by the rivers of my memory and for hours
You're just gentle on my mind.
3. Though the wheat fields and the clothes lines and junkyards and the highways
Come between us
And some other woman crying to her mother 'cause she turned and I was gone.
I still run in silence, tears of joy might stain my face and summer sun might
Burn me 'til I'm blind
But not to where I cannot see you walkin' on the backroads by the rivers flowing
Gentle on my mind.
4. I dip my cup of soup back from the gurglin' cracklin' caldron in some train yard
My beard a rough'ning coal pile and a dirty hat pulled low across my face.
Through cupped hands 'round a tin can I pretend to hold you to my breast and find
That you're waving from the backroads by the rivers of my memory ever smilin'
Ever gentle on my mind.

I'VE GOTTA BE ME

129.

(From the Broadway Musical, "GOLDEN RAINBOW")



Chords: Cmaj7, C6, Dm7, G7, Dm7

Wheth - er I'm
right _____ or wheth - er I'm wrong _____ Wheth - er I find a place in this
live! _____ not mere - ly sur - vive! _____ And I won't give up this dream of

Chords: G7, Cmaj7, C6 (Tacet), F6, Em7

world or nev - er be - long, I've Got - ta Be Me! I've Got - ta Be
life that keeps me a - live! I've Got - ta Be Me! I've Got - ta Be

Chords: F6, Em7, F6, Em7, Am7, Fmaj7, Dm7(sus), G7 (Tacet)

Me! _____ What else can I be but what I am? I want to
Me! _____ The dream that I

Chords: 2. F6, Em7, Dm7, Dm7(sus), Cmaj7, C6 (Tacet), Bm7(sus)

see makes me what I am! That far a - way prize,

Chords: E7, Am(sus), Am, Dm, G7, Cmaj7

A world of suc - cess, It's wait - ing for me if I heed the call.

Chords: C6 (Tacet), Fmaj7, F6 (Tacet), Em7, Am7 (Tacet)

I won't set - tle down, or set - tle for less, As long as there's

Chords: Am7(sus), D9, Dm7(sus), G7 (Tacet), Cmaj7

half a chance that I can have it all! I'll go it a - lone.

Chords: C6, Dm7, G7, Dm7, G7

That's how it must be. I can't be right for some - bod - y else if I'm not right for

Chords: Cmaj7, C6 (Tacet), F6, Em7, F6, Em7

me! I've got - ta be free! I've got - ta be free! Dar - ing to

Chords: F6, Em7, F6, Dm7(sus), Cmaj7, Dm7, C6

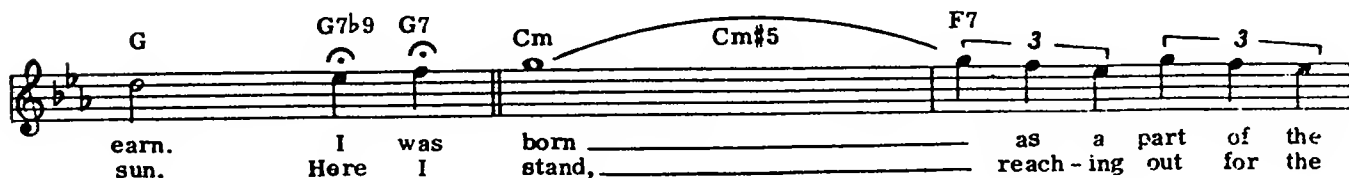
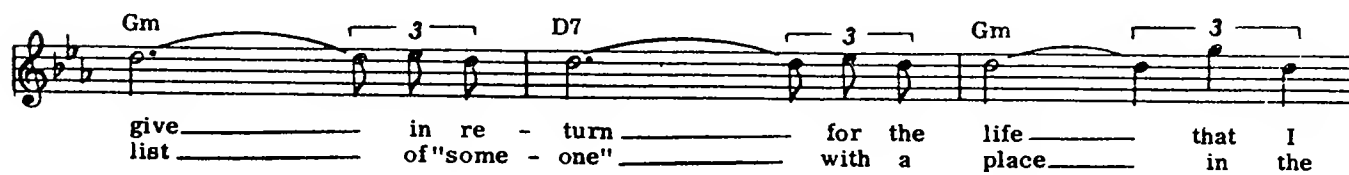
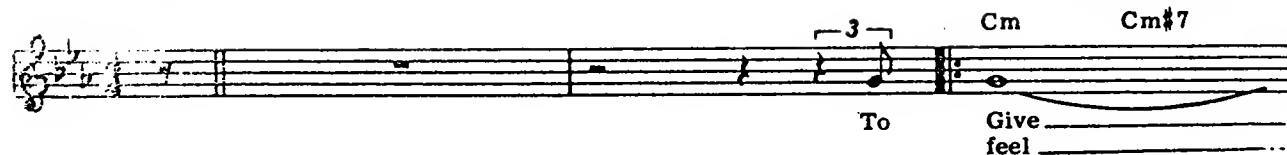
try to do it or die! I've Got - ta Be Me!

TO GIVE

(The Reason Live)

Words and Music by
BOB CREWE and
BOB GAUDIO

wly



F7 3 3 Gm G7b9 G7 G7b9 G7

with a will to sur - vive. (And) I be -
I must give all I can. When I

Cm Cm#5 F7 3 3 Dm7

lieve ev - 'ry-thing on this earth,
go, I'll go out emp - ty hand,

Gm7 3 3 Cm Cm#5 F7 3 3

Hav - ing mean - ing and worth, made of con - crete and
leav - ing dust to the ' land, just this soul I have

Gm 3 1 Cm Cm7(sus) F7 F9

air, is to share. And to
found leaves the

2. Cm F7(sus) F7 G Cm(alt)

ground.

G Cm(alt) 1 E

You've Made Me So Very Happy

BLOOD, SWEAT, & TEARS

Words and Music by
BERRY GORDY, Jr.
PATRICE HOLLOWAY
FRANK WILSON
BRENDA HOLLOWAY

Moderately slow

Am7 *Gmaj7* *Am7*

I lost at love be - fore, Got mad and
The oth - ers were un - true, But when it

Gmaj7 *Am7* *Gmaj7*

closed the door, But you said try just once more.
came to you, I'd spend my whole life with you.

Am7 *Bm7 Am7* *Bm7 Am7* *Bm7*

I chose you for the one, Now I'm hav - ing so much fun. You treat - ed me so kind,
'Cause you came and took con - trol, You touched my ver - y soul. You al - ways showed me that

Am7 (DBass)

I'm a - bout to lose my mind, } You Made Me So Ver - y Hap - py,
lov - ing you was where it's at, }

Gmaj7 *Bm7 (EBass)*

I'm so glad you came in - to my life.

F *C*

I love you so much, it seems that you're e - ven in my dreams. I hear

G *F*

you call - ing me. I'm so in love with you, All I ev - er want to do is

Em7 (ABass) *Tacet* *Repeat and fade* *Am7 (DBass)*

thank you, ba - by, thank you, ba - by. You Made Me So Ver - y Hap - py,

Gmaj7 *Bm7 (EBass)*

I'm so glad you came in - to my life.

ANDY WILLIAMS

Can't Get Used To Losing You

133

Words and Music by
DOC POMUS
MORT SHUMAN

Chorus

C F D G D F C F D

1. Guess there's no use in hang-in' round. Guess I'll get dressed and do the
2. Called up some girl I used to know. Af - ter I heard her say hel-
3. I'll find some-bod - y, wait and see. Who am I kid - din'? On - ly

G D F Em F A7 Dm A7

town.
lo,
me. I'll find some crowd - ed av - e - nue.
Could - n't think of an - y - thing to say.
'Cause no one else could take your place.

D7 G7 (Tacet) F

Though it will be emp - ty with - out you. _____
Since you're gone it hap - pens ev - 'ry day. _____
Guess that I am just a hope - less case. _____ Can't get used to los - ing you, no

Em Dm G7

mat - ter what I try to do. Gon-na live my whole life through

1. (Tacet) 2. (Tacet) C F D G D F

lov - ing you. lov - ing you.

3. (Tacet) C F D G Gb

lov - ing you.

F Em Dm

Can't get used to los - ing you, no mat - ter what I try to do. Gon-na live my whole life through

G7 (Tacet) C Eb F C

lov - ing you. _____

Everybody Loves A Lover

Lyric by
RICHARD ADLER

Music by
ROBERT ALLEN

Note: The 1st 16 bars of the CHORUS and REFRAIN may be sung and played simultaneously, as a duet.

Chorus

Chorus

EV - 'RY BOD - Y LOVES A LOV - ER, I'm a
lov - er, Ev - 'ry - bod - y loves me. An - y - how, that's
how I feel, WOW! I feel just like a
pol - ly - an - na. I should wor ry, Not for noth - in',
Ev 'ry - bod - y - loves me, Yes, they do! And I love
ev 'ry - bod - y, Since I fell in love with
you! *Segue to Refrain*
Fine

Refrain

Who's the most pop - u - lar per - son - al - i - ty?
I can't help think - in' it's no one else but me.

G \sharp dim D

Gee, I feel just a - bout ten feet tall, _____ Hav - in' a

A7 D D7 D.S. al Fine

ball, _____ (for duet) { Guess you might call me } a pol - ly - an - na.
Well, I feel just like

From The Paramount Picture "HATARI"
Moderately Slow **BABY ELEPHANT WALK**

By
HENRY MANCINI

F

B \flat 7 F

C B \flat F

1. F 2. F B \flat Am Gm F F9 F

B \flat F B \flat F B \flat

F

C B \flat Coda F Very Slow F7

WAVE

Bossa Nova

Words and Music by
ANTONIO CARLOS JOBIM
Arr. by Claus Ogerman

Chords: Dm7, G13, Dmaj7⁽⁹⁾, Bbdim, Am7

So close your eyes, for that's a love-ly way to be _____

Chords: D⁻⁹₇, Gmaj7, Gm6, F#13, F#⁺⁵₇

— a - ware_ of things_ your heart a - lone — was meant to see, —

Chords: B9, B⁻⁹₇, Bm7 Eb bass, E7, Bb9, A7

The fun - da - men - tal lone - li - ness goes_ when - ev - er two can dream a dream to - geth -

Chords: Dm7, G, Dm7, G, Dmaj7⁽⁹⁾, Bbdim, Am7

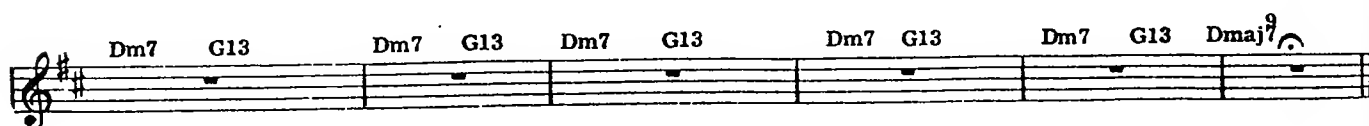
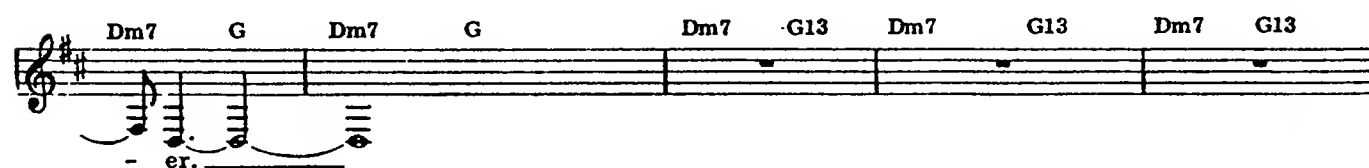
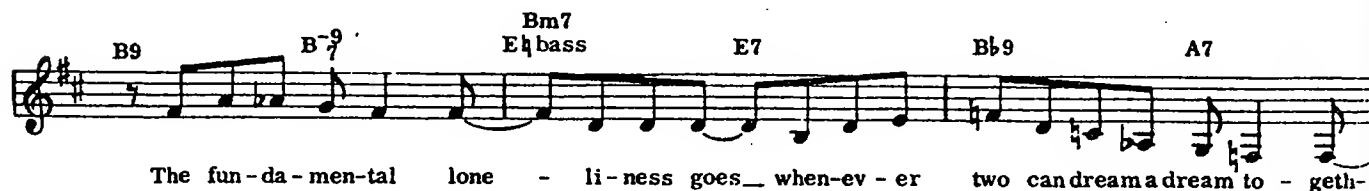
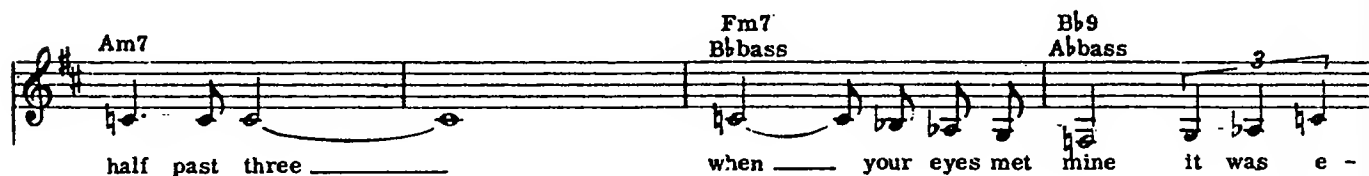
- er. — You can't de - ny don't , try to fight the ris - ing sea _____

Chords: D⁻⁹₇, Gmaj7, Gm6, F#13, F#⁺⁵₇

— don't fight_ the moon_ the stars a - bove — and don't fight me. —

Chords: B9, B⁻⁹₇, Bm7 Eb bass, E7, Bb9, A7

The fun - da - men - tal lone - li - ness goes when - ev - er two can dream a dream to - geth -



The April Fools

Words by
HAL DAVID

Music by
BURT BACHARACH

Moderately Slow

The piano introduction is in 4/4 time, starting with a mezzo-piano (mp) dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand. The melody begins with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note B4. This is followed by a series of eighth-note chords: G4-A4-B4, A4-B4-C5, B4-C5-D5, C5-D5-E5, D5-E5-F5, E5-F5-G5, F5-G5-A5, G5-A5-B5, A5-B5-C6, B5-C6-D6, C6-D6-E6, D6-E6-F6, E6-F6-G6, F6-G6-A6, G6-A6-B6, A6-B6-C7, B6-C7-D7, C7-D7-E7, D7-E7-F7, E7-F7-G7, F7-G7-A7, G7-A7-B7, A7-B7-C8, B7-C8-D8, C8-D8-E8, D8-E8-F8, E8-F8-G8, F8-G8-A8, G8-A8-B8, A8-B8-C9, B8-C9-D9, C9-D9-E9, D9-E9-F9, E9-F9-G9, F9-G9-A9, G9-A9-B9, A9-B9-C10, B9-C10-D10, C10-D10-E10, D10-E10-F10, E10-F10-G10, F10-G10-A10, G10-A10-B10, A10-B10-C11, B10-C11-D11, C11-D11-E11, D11-E11-F11, E11-F11-G11, F11-G11-A11, G11-A11-B11, A11-B11-C12, B11-C12-D12, C12-D12-E12, D12-E12-F12, E12-F12-G12, F12-G12-A12, G12-A12-B12, A12-B12-C13, B12-C13-D13, C13-D13-E13, D13-E13-F13, E13-F13-G13, F13-G13-A13, G13-A13-B13, A13-B13-C14, B13-C14-D14, C14-D14-E14, D14-E14-F14, E14-F14-G14, F14-G14-A14, G14-A14-B14, A14-B14-C15, B14-C15-D15, C15-D15-E15, D15-E15-F15, E15-F15-G15, F15-G15-A15, G15-A15-B15, A15-B15-C16, B15-C16-D16, C16-D16-E16, 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F156-G156-A156, G156-A156-B156, A156-B156-C157, B156-C157-D157, C157-D157-E157, D157-E157-F157, E157-F157-G157, F157-G157-A157, G157-A157-B157, A157-B157-C158, B157-C158-D158, C158-D158-E158, D158-E158-F158, E158-F158-G158, F158-G158-A158, G158-A158-B158, A158-B158-C159, B158-C159-D159, C159-D159-E159, D159-E159-F159, E159-F159-G159, F159-G159-A15

Refrain

B♭maj9 Ebmaj7 F7 (add D) B♭maj9 Ebmaj7 F7 (add D)

just A - pril fools who can't

B♭ B♭+ B♭ F7 (add D) F9sus

see all the dan - ger a - round us? If we're

B♭maj9 Ebmaj7 F7 (add D) B♭maj9 Ebmaj7 F7 (add D) Eb (add D)

just A - pril fools I don't care.

1. Eb (add F) Eb-5 (add F) Tacet 2. Eb (add F)

True love has found us now. We'll find our way some-

B♭ Gm Dm7

how. No need to be a - fraid.

Cm7 F9sus (add D) F9sus Tacet B♭

True love has found us now.

I'M A DRIFTER

Words and Music by
BOBBY GOLDSBORO

1. You knew I could not stay for long when you asked me to come
 2. So I will stay with you a - while, and then I'll let my
 3. Let's make the most of time be - fore the break of day, but don't

o - ver in the wee hours of the morn - ing.
 hitch - hike thumb take me to where I want - ta.
 try to make me stay, if I don't want to.

I said I could not let the sun - rise catch me sleep - in', and
 Be - cause I've got to keep on search - in' for the dream that I've been
 Be - cause I've got to keep on search - in' for that dream and you can't

that is why I'm giv - ing you fair warn - ing.
 seek - in' since I left my O - kla - ho - ma.
 bind me with the sim - ple words "I love you."

And tho' you might have loved me like I nev - er
 And who's to say but that I might be back to -
 But if I re - al - ize the dream that I've been

ev - er have been loved be - fore, your front door is
 mor - row, if I find there's on - ly sor - row, you may
 search - in' for is wait - in' here be - hind your door, then

Em Am G7 (sus 4) G7

o - pen and I've got to keep on mov - in'.
 see me from your win - dow sill next morn - ing.
 I'll come back to stay if you still want me to.

G7 (sus 4) G7 C (B Bass) Dm (A Bass)

I'm A Drift - er, and I've seen the rain.

G7 (sus 4) G7 C (B Bass) Dm G7

I'm A Drift - er, and I've felt the pain, the pain that comes with

Am Am (G Bass) F C (E Bass) F

lone - li - ness. So I drift from town to town, search-in' all a -

C (F Bass) F C (E Bass) Dm

round, Look - in' for the an - swer to my sor - row. And if the

G7 C F To Coda

an - swer is you, then I'll be back to - mor - row.

C F D.S. al Coda

Coda C F G7

I'm A

Repeat and fade C C (B Bass) Dm (A Bass) G7 (sus 4) G7

Drift - er, and I've seen the rain. I'm A

"SINATRA" CYCLES

Words and Music by
GAYLE CALDWELL

Fairly Bright

1. So, I'm down, and so, I'm out, but,
2. I've been told, and I be - lieve That life
3. But, I'll keep my head up high, Al - though

so are man - y oth - ers.
is meant for liv - in'.
I'm kind - a tired, —

My gal (man) just up Ev - en when my and

try'n' to hide my head 'neath these cov - ers.
chips are low there's still left for giv - in'.
left last week: Fri - day, I got fired. —

Life is like the sea - sons, Af - ter
I've been man - y plac - es; May - be
You know, it's al - most fun - ny, But, —






Win - ter comes the Spring. So, I'll keep this
not as far as you. So, I think I'll
things can't get worse than now. So, I'll keep on

smile a - while, And see what to - mor - row brings.
stay a - while, And see if some dreams come true.
try'n' to sing, But





To Coda

1. 2. 

There is - n't much that






I have _ learned _ Thru' all my fool - ish years; Ex-


cept that life keeps run-nin' in _ cy - cles; First, there's

  *D.S. al Coda*

laugh - ter. Then, there's tears.

Coda     

please, just don't ask _ me now. _



Repeat ad lib till fade-out

Featured in "THE GRADUATE"

SCARBOROUGH FAIR / CANTICLE

Words and Music by PAUL SIMON & ART GARFUNKEL

Are you go-ing _____ to Scar - bor-ough Fair: _____

Pars - ley, sage, rose - mar - y and thyme. _____

_____ Re - mem - ber me to one who lives

there. _____ She once was a true love of

Ahead to next strain
mine. _____ mine. _____

On the side of a hill in the
On the side of a hill _____ a
War bel - lows blaz - ing in

Tell her to make me a cam - bric shirt: _____
Tell her to find me an a - cre of land: _____
Tell her to reap it with a sick - le of leath - er: _____

deep for - est green.
sprink - ling of leaves.
scar - let bat - tal - ions.

Pars - ley, sage, rose - mar - y and
Pars - ley, sage, rose - mar - y and
Pars - ley, sage, rose - mar - y, and

Em D Em

Trac - ing of spar - row on snow - crest - ed brown.
 Wash - es the grave with sil - ver - y tears.
 Gen - er - als or - der their sol - diers to kill.

thyme;
 thyme;
 thyme;

With -
 Be -
 And

G G F#m Em D

Blan - kets and bed - clothes the
 A sol - dier cleans the
 fight for a cause and they've

And to

out no seams nor nee - dle work,
 tween the salt wa - ter and the sea strands,
 gath - er it all in a bunch of heath - er,

Em D Em D Em D

child of the moun - tain.
 po - lish - es a gun.
 long a - go for - got - ten.

Then she'll be a true love of
 Then she'll be a true love of
 Then she'll be a true love of

1. 2.

Em

Sleeps un - a - ware of the clar - i - on call.

mine.
 mine.

3.

Em

mine.

D.S. al Fine

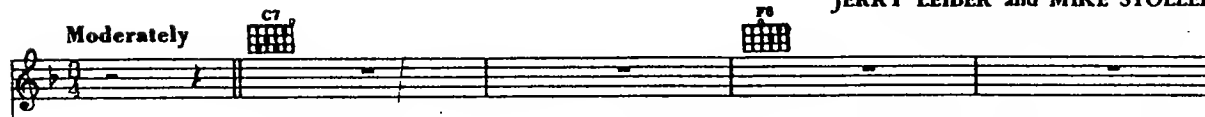
PEGGY LEE

From the forthcoming production "INTERNATIONAL WRESTLING MATCH"

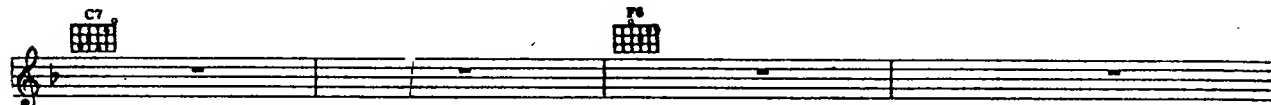
IS THAT ALL THERE IS?

Words and Music by
JERRY LEIBER and MIKE STOLLER

Moderately



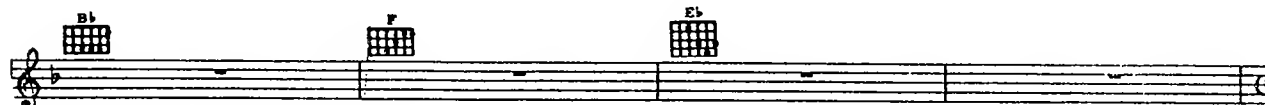
I remember when I was a very little ^{girl} _{boy} ... our house caught on fire ... I'll



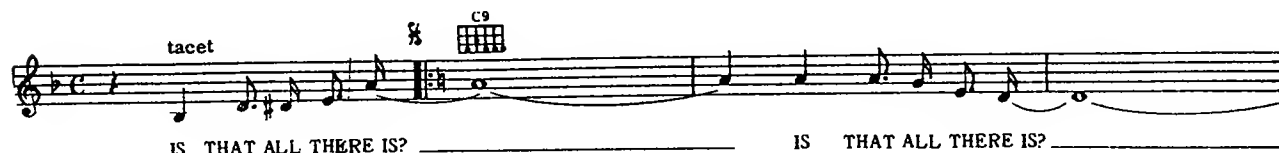
never forget the look on my father's face as he gathered me up in his arms and raced thru the burning building out onto the pavement



... I stood there shivering in my pajamas ... and watched the whole world go up in flames ...



And when it was all over ... I said to myself, "Is that all there is to a fire?"



IS THAT ALL THERE IS? _____

IS THAT ALL THERE IS? _____



_____ If that's all there is _____ my friends _____ then let's keep dan - cing _____

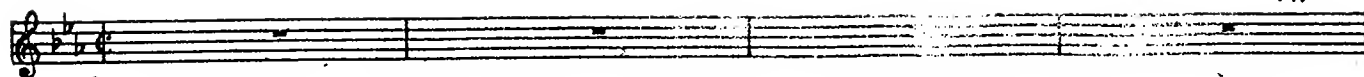


_____ Let's break out the booze _____ and have a ball _____ If that's

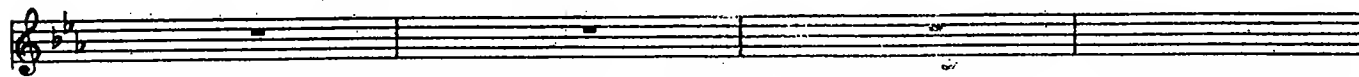


all _____

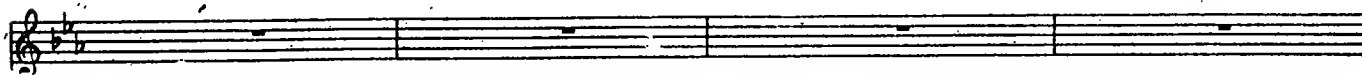
there is _____



And when I was twelve years old my father took me to the circus ... the greatest show on earth ... there were

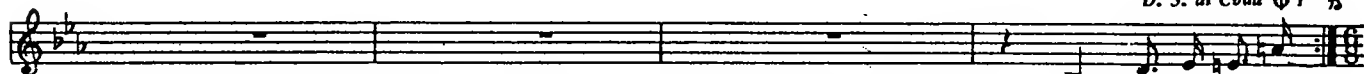


clowns and elephants and dancing bears ... and a beautiful lady in pink tights flew high above our heads



... and as I sat there watching the marvelous spectacle ... I had the feeling that something was missing ...

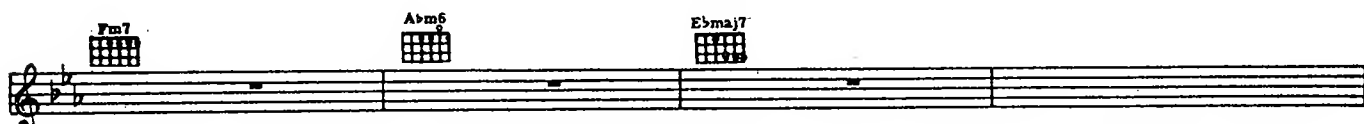
D. S. al Coda Coda symbol 1 Coda symbol



I don't know what, but when it was over ... I said to myself, "Is that all there is to the circus?" IS THAT ALL THERE IS? —



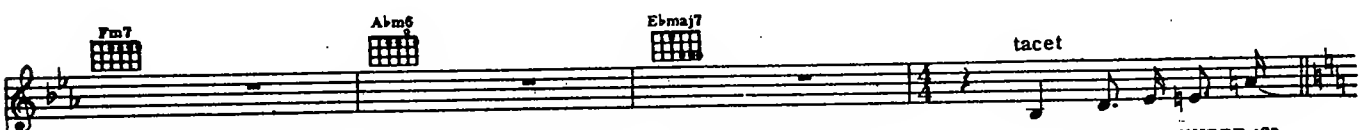
Then I fell in love ... head over heels in love with the most wonderful ^{boy} in the world ... we would take long walks by _{girl}



the river ... or just sit for hours gazing into each other's eyes ... we were so very much in love ...



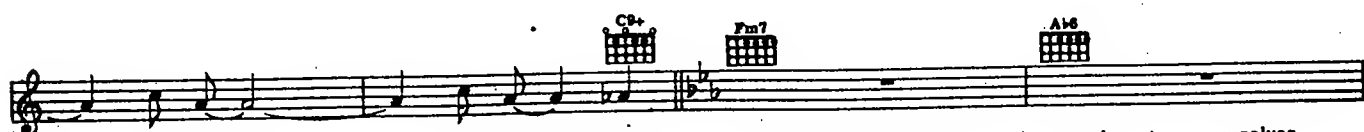
Then one day ... she went away ... and I thought I'd die ... but I didn't ...



and when I didn't ... I said to myself, "Is that all there is to love?" IS THAT ALL THERE IS? —



IS THAT ALL THERE IS? — If that's all there is —



my friends then let's keep ... I know what you must be saying to yourselves ...

WITH PEN IN HAND

Words and Music by BOBBY GOLDSBORO

Moderately

With

Pen In Hand you sign your name, To - day at
2nd time hum melody and fade

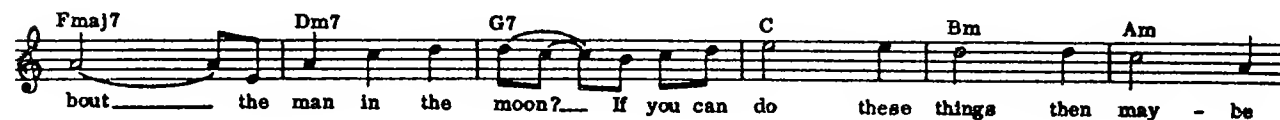
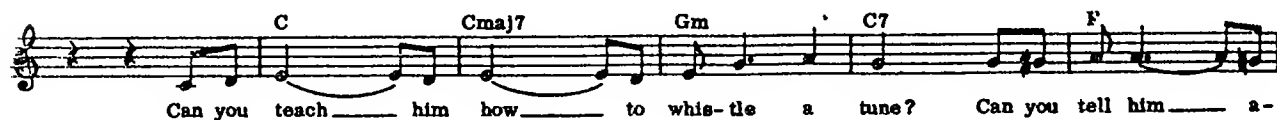
five I'll be on that train, And you'll be free and I will

be a - lone, so a - lone. If you think we can

find the love we once knew, If you think I can't make ev - 'ry - thing up to

you, Then I'll be gone and you'll be on your own,

you'll be on your own. Can you take good care of John - ny?



Walk Hand In Hand

G D Em Bm C

WALK HAND IN HAND with me through all e - ter - ni - ty. Have faith, be -

G Am C6 D7 G D

lieve in me, Give me your hand. Love is a sym - pho - ny

Em Bm C G Am

of per - fect har - mo - ny, When lov - ers such as we WALK HAND IN

C6 D7 Bb F Eb D

HAND. Be not a - fraid, for I am with you all the while. So

C B Em Am D7 G

lift — your head up high and look — to - ward the sky! WALK HAND IN

D Em Bm C G

HAND with me, God is our des - ti - ny, No great - er love could be,

Am C6 D7 1. G Am7 G C D7 2. G Am G C G D7 G

WALK HAND IN HAND, walk with me. me.

"The Sound Of Music"
Words by
OSCAR HAMMERSTEIN

The Sound Of Music

Music by 151
RICHARD RODGERS

The hills are a - live with the sound of mu - sic.

With songs they have sung for a thou - sand

years. The hills fill my heart with the sound of

mu - sic. My heart wants to sing ev - 'ry song it

hears. My heart wants to beat like the wings of the

birds that rise from the lake to the trees. heart wants to sigh like a chime that flies from a church on a

breeze, To laugh like a brook when it trips and falls, o - ver

stones on its wav. To sing through the night like a

lark who is learn - ing to pray. I go to the hills

when my heart is lone - ly.

know I will hear what I've heard be - fore.

My heart will be blessed with the sound of

mu sic And I'll sing once

more. The more.

Chord symbols: F, E, F#, Bb, C7, F, Bb, C, C7, Bb, Bbdim, F, Bb, Bbdim, F, G7, G7(b5), C, F, Bb, Bbdim, F, Bb, Bbdim, F, Dm, Dm6, Am, Dm, G7, C, C7, F, E, F, Bb, Bbm, F, Am, Bb, Gm7, Am, C7, F, Fdim, Gm7, C7, F.

YOU'RE BREAKING MY HEART

Slowly



You're Break-ing My Heart 'cause you're leav-ing. You've fall-en for some-bod-y



new. It is - n't too eas - y be - liev - ing you'd leave af - ter



all we've been thru. It's break-ing my heart to re - mem-ber the dreams we de -



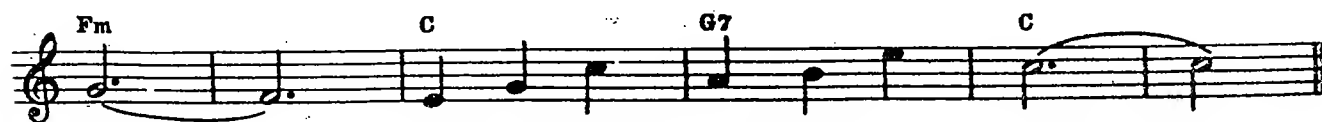
pend-ed up - on You're leav-ing a slow dy-ing em - ber, Til



miss you, my love, when you're gone. I wish you joy, tho' tear-drops burn. But if some



day you should want to re - turn, please hur - ry back and we'll make a new



start. Til then You're Break - ing My Heart.

IF I HAD MY LIFE TO LIVE OVER

153

Slowly



If I had my life to live o - ver.



I'd do the same things a - gain. I'd still want to



roam near the place we called home Where my hap - pi - ness nev - er would



end. I'd meet you when school days were o - ver



— And walk thru the lanes that we knew. If



I had my life to live o - ver I'd still fall in



love with you. If you.

VAYA CON DIOS

(May God Be With You)

Moderate Waltz Tempo

Now the ha - ci - en - da's dark, the town is sleep - ing, Now the
vil - lage mis - sion bells are soft - ly ring - ing, If you

time has come to part, The time for weep - ing. Va - ya Con
lis - ten with your heart, You'll hear them sing - ing,

Di - os, my dar - ling, May God be with you, my

love. Now the with you, my love. Where - ev - er you may be

I'll be be - side you, Al - though you're man - y mil - lion dreams a -

way. Each night I'll say a pray'r, a pray'r to guide you,

To has - ten ev - 'ry lone - ly hour of ev - 'ry lone - ly day. Now the

dawn is break - ing through a gray to - mor - row, But the mem - o - ries we share

are there to bor - row. Va - ya Con Di - os, my

dar - ling, May God be with you, my love.

JEALOUS HEART

155

CHORUS

JEALOUS HEART, oh Jealous heart stop beat - ing _____ Can't you

see the damage you have done. _____ You have driven

her away for - ev - er. _____ JEALOUS HEART, Now I'm the lonely

one. _____ I was part of ev' - ry - thing she planned for. _____

_____ And I know she loved me at the start. _____ Now she

hates the sight of all I stand for. _____ All be - cause of

you. Oh JEALOUS HEART. _____ You have HEART. _____

1 2

CANDY KISSES

Words and Music by
GEORGE MORGAN



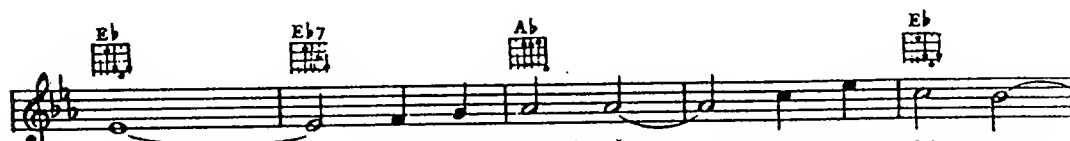
1. CAN-DY KISS-ES _____ wrapped in pa - per _____ mean more to
2. cas - tle _____ out of dreams, dear _____ I thought that



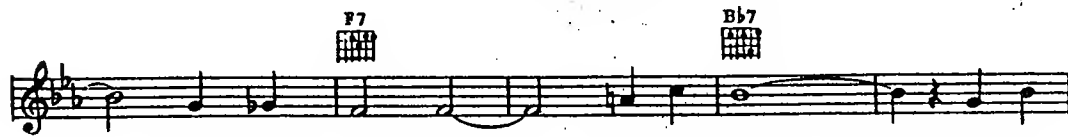
you _____ than an - y of mine. _____ CAN-DY KISS-ES _____
you _____ were build-ing one too. _____ Now my cas - tles _____



_____ wrapped in pa - per, _____ you'd rath-er have them _____ an - y old
_____ all have fall - en, _____ and I am left _____ a - lone and



time. _____ You don't mean it _____ when you whis - per _____
blue. _____ Once my heart was _____ filled with glad - ness, _____



_____ those sweet love words _____ in my ear. _____ } 1-2. CAN-DY
_____ now there's sad - ness, _____ on - ly tears. _____



KISS - ES _____ wrapped in pa - per _____ mean more to you _____



than mine do dear. _____ 2. I built a dear. _____

LOVE LOCKED OUT

MUSIC BY RAY NOBLE

Refrain *mf* slowly, with expression

Love locked out in all the cold and rain... Love locked out may
nev - er come a - gain... Love locked out and weep - ing bit - ter tears,
No one ev - er hears - love call - ing, Though we need the
pre - cious gift it brings... We don't heed the song of love it sings...
On the door love beats its tin - y wings... Just love locked out... A
world with - out love is a world with - out life, A sad world full of gloom... So
please make a place there for love in your heart. It does - n't need much room...
Love is well worth the wait - ing for... When it comes
knock - ing at your door... Fling it wide, For love locked out will come no
more... no more... more, no more.

NANCY

159

Words by
PHIL SILVERS

Music by
JIMMY VAN HEUSEN

Slowly (with expression)

Voice

If I don't see her each day— I miss her. Gee! what a thrill— each

time I kiss her. Be-lieve me I've got a case— on NAN-CY with the laugh-ing face..

She takes the win-ter and makes— it sum-mer, Sum-mer could take— some

les-sons from her. Pic-ture a tom-boy in lace,— that's NAN-CY with the laugh-ing face..

Do you ev-er hear mis-sion bells ring-ing? Well, she'll
What a won-der-ful treat to come home—to. When the

give you the ver-y same glow.— When she speaks you would think it was sing-
long day has drawn—to a close,— There's the pat-ter of feet to come home.

— ing, Just hear her say "Hel-lo." I swear to good-ness you can't— re-
— to, And NAN-CY gave me those. Keep Bet-ty Gra-ble, La-mour,— and

sist her, Sor-ry for you— she has no sis-ter. No one could ev-er re-place—
Tur-ner, She makes my heart— a char-coal bur-ner.

— my NAN-CY with the laugh-ing face.— If I don't

1. Eb Gdim 2. Eb Ab6 Eb6

"High, Wide And Handsome"

The Folks Who Live On The Hill

Words by
OSCAR HAMMERSTEIN II

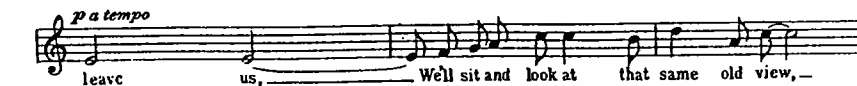
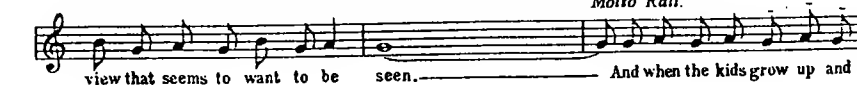
Music by
JEROME KERN

Burthen

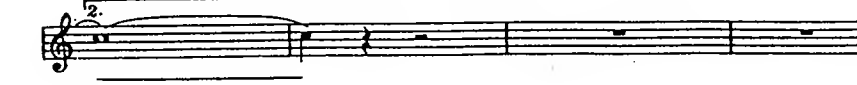
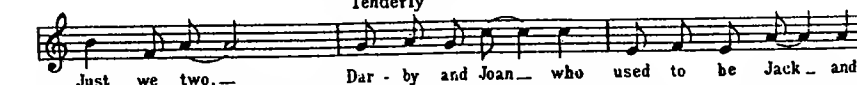
Molto sostenuto (very slowly)



Molto Rall.



Tenderly



BLOWIN' IN THE WIND

161

Words and Music by
BOB DYLAN

REFRAIN



1. How man-y roads must a man walk down be - fore you
2. How man-y times must a man look up be - fore he can
3. How man-y years can a moun - tain ex - ist be - fore it's



call him a man? Yes, 'n' How man-y seas must a
see the sky? Yes, 'n' How man-y ears must
washed to the sea? Yes, 'n' How man-y years can some



white dove sail be - fore she sleeps in the sand? Yes, 'n'
one man have be - fore he can hear peo - ple cry? Yes, 'n'
peo - ple ex - ist be - fore they're al - lowed to be free? Yes, 'n'



How man-y times must the can - non balls fly be - fore they're
How man-y deaths will it take till he knows that too man-y
How man-y times can a man turn his head pre - tend - ing he



for - ev - er banned?
peo - ple have died?
just does - n't see?

The an - swer, my friend, is



blow-in' in the wind, The an - swer is blow-in' in the wind.



wind. The an - swer is blow-in' in the wind.

AUF WIEDERSEH'N, SWEETHEART

Lyric by
JOHN SEXTON and
JOHN TURNER

Tune Uke
G C E A
Chord names for Guitar
Symbols for Ukulele

Music by
EBERHARD STORCH

Moderately

CHORUS

The musical score is written for a single staff in treble clef, 4/4 time. It includes a chorus with lyrics in German and English. Chord symbols are provided above the staff, with some specifically marked for guitar (G7, Dm, C, C#dim.7, D#dim.7, C7+, F, Am7, D7, Fm) and others for ukulele (G7+, C#dim.7, Dm, C, C7+, F, Dm, C, Ab7, G7, C#dim.7, C). The score is divided into two systems, labeled 1 and 2.

Chorus lyrics:

Auf Wie-der-seh'n, auf Wie-der-seh'n, we'll meet a-gain,
— sweet-heart. This love-ly day has
flown a-way; the time has come to part.
— We'll kiss a-gain, like this a-gain; don't
let the tear - - drops start. With love that's true,
— I'll wait for you, Auf Wie-der-seh'n, Sweet -
heart. Auf heart.

ANNA

(El N. Zumbon)
(From the Film "Anna")

163

Moderately

mf There's a girl who the boys all a - gree is a
say what it is that she's got, makes you

girl ev - 'ry guy ought to see. Take a look, take a look and you'll
think that it's spring when it's not. Take a look, take a look and you'll

find that you can't get her out of your mind. Who can
say, "What a day! What a day! What a day!" An - na's

got that cer - tain some - thing that tops the list, The kind of lips you'll nev -

er re - sist, — They've got — to be kissed, — They've got — to be kissed,

— right a - way! When - ev - er An - na's a - round you'll hear a
look and they fall, But she can't

sor - row - ful sound, That sound that hearts are mak - in' when they break in two.
help it at all, It's just as nat - 'ral as the sky is when it's blue.

1. Bb 2. Bb Bb F7
The fel - las An - na smiles and all the world

Bb Edim F7
— is a ros - y mist, And soon your heart - 'll start — to in - sist — She's got

Bb F7 Bb
— to be kissed, — She's got — to be kissed — right a - way!

SILVER DOLLAR

With a beat

mf You can throw a Sil-ver Dol-lar down up-on the ground and it will

— will — be - cause it's round, A wo - man nev - er knows what a

good man she's got un - til she turns him down, — So lis - ten my boy,

Lis - ten to me I want you to un - der - stand — that

as a Sil - ver Dol - lar goes from hand to hand a wo - man wants to hold her man

— A wo - man wants to hold her man. — A

Interlude

man — with-out a wo - man — is like a ship — with-out a sail, A

boat — with-out a rud - der — or a fish with - out a tail, — A

man — with-out a wo - man — is like a wreck — up-on the

sand, There's on - ly one thing worse in the un - i - verse that's a

wo - man with-out a man. — A wo - man with-out a man. — You can

To Interlude 1. G *D7* *Fine* 2. G

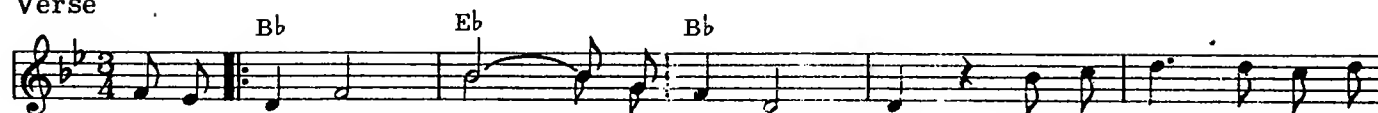
D.S. al Fine

There Goes My Everything

165

Verse

B \flat E \flat B \flat




1. I hear foot - steps slow - ly walk - ing, As they gent - ly walk a -
2. (As my) mem - 'ry turns back the pag - es, I can see the hap - py

F7 B \flat F7 B \flat E \flat



cross a lone - ly floor. And a voice is soft - ly
years - we had be - fore. Now the love that kept this old heart

B \flat F7 B \flat



say - ing: "Dar - ling, this will be good - bye for - ev - er - more."
beat - ing Has been shat - tered by the clos - ing of the door.

Chorus

B \flat F7 B \flat F7 B \flat B \flat 7



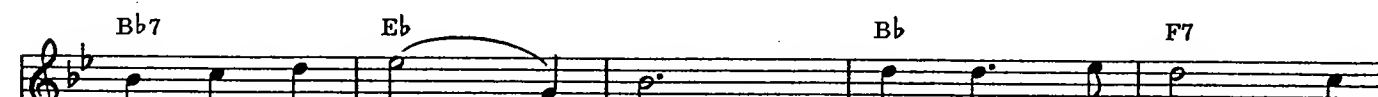
There goes my rea - son for liv - ing,

E \flat F7 B \flat F7 B \flat




There goes the one of my dreams, There goes my

B \flat 7 E \flat B \flat F7



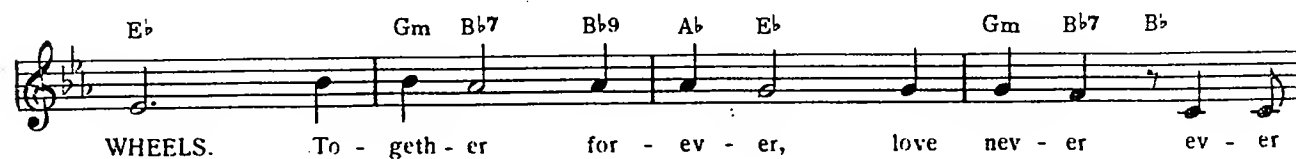
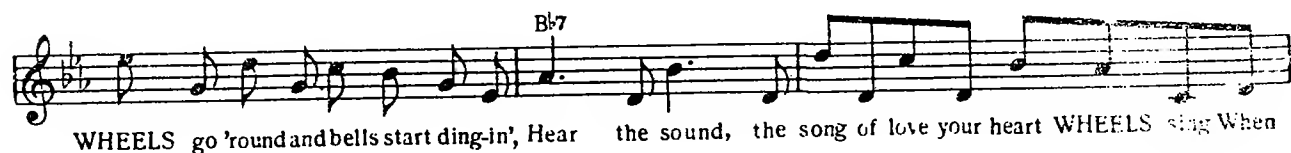
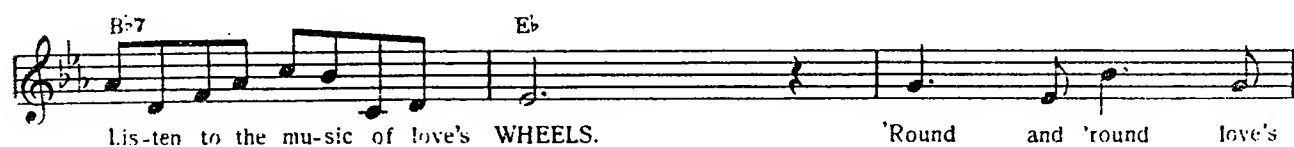
on - ly pos - ses sion, There Goes My Ev - 'ry -

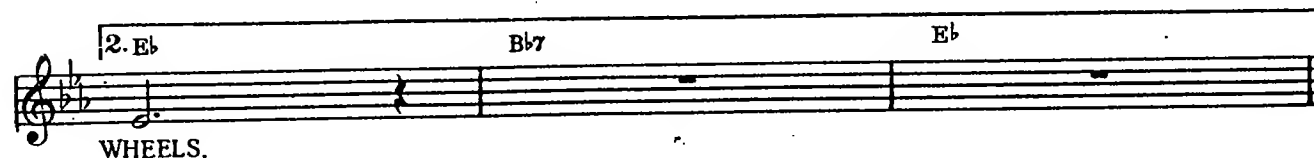
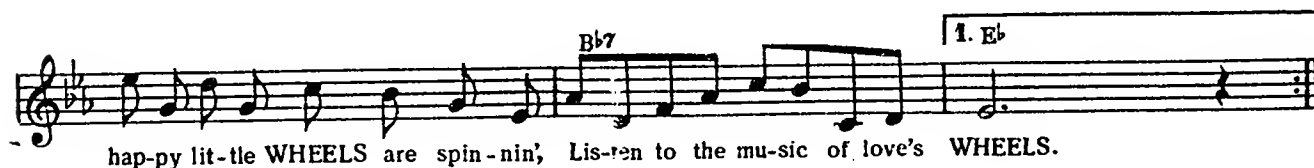
1. B \flat F7 2. B \flat



thing. 2. As my thing.

WHEELS

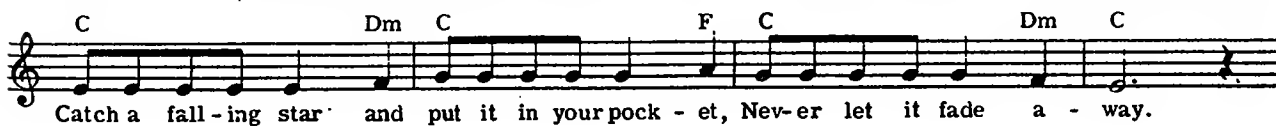
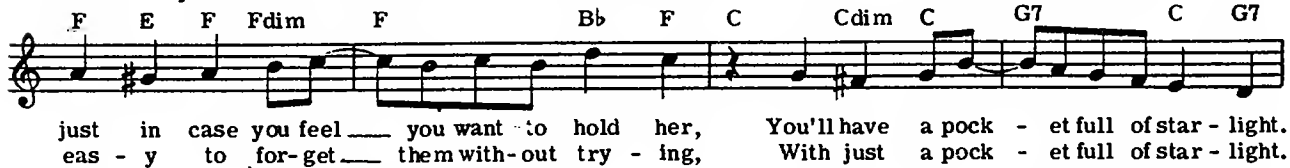
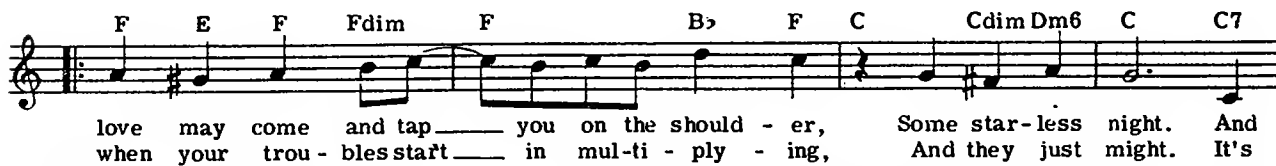




CATCH A FALLING STAR

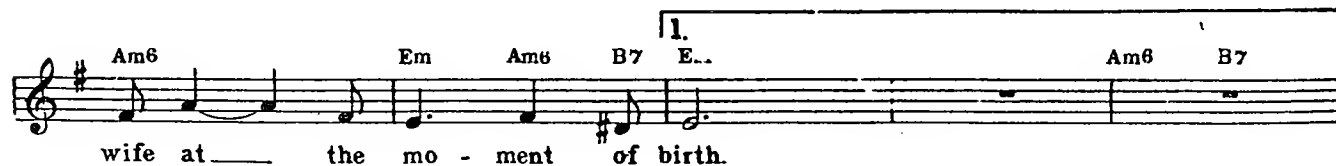
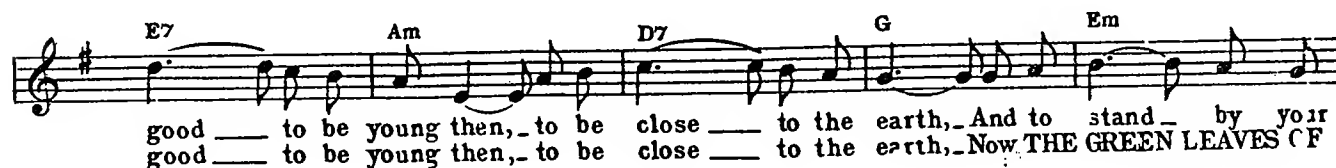
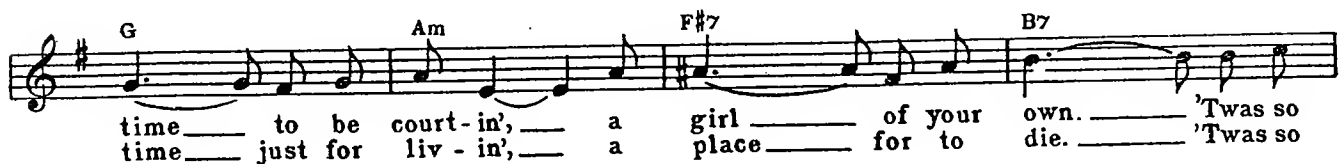
Moderately, with a beat

By
PAUL VANCE
LEE POCKRISS



From the Batjac Production "THE ALAMO". A United Artists Release.

THE GREEN LEAVES OF SUMMER



Em Am6 B7 2. Em E7 Am

A home. 'Twas so good to be young then, to be

D7 G G+ Em Am6 Em Am6 B7

close to the earth, Now THE GREEN LEAVES OF SUMMER are call - in' me

Em Am6 B7 Em Am6 B7 Em

home.

Time After Time

From the Metro Goldwyn Mayer Picture
"IT HAPPENED IN BROOKLYN"

Music by
JULE STYNE

Chorus *allegretto* Am Dm7 G7 C Em Dm7 G7 C

TIME AF - TER TIME I tell my-self that I'm So luck - y to be

Am Dm E7 D E7 Am Am7 Am6 B7

lov - ing you, So luck - y to be the

Em Gm6 A+ A7 Dm Dm7 G7 Dm7 G7

one you run to see In the eve-ning when the day is through. I on - ly

C Am Dm7 G7 C Em Dm7 G7 C C9 C7

know what I know, the pass-ing years will show You've kept my love so young, so

F Fm C Am6 Fm6 C Am D7

new. And TIME AF - TER TIME you'll hear me say that I'm So

C Am Dm7 G7 1. C Em Dm G7 2. C Em Dm7 G7 C

luck - y to be lov - ing you. you.

There's Only One Of You

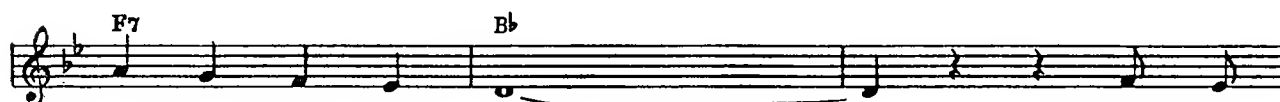
Refrain



1. Now there's nine - ty - nine - kinds of can - dy bars, - Heav - en knows there must be a
(2. There's a) great a - bun - dance of co - co - nuts - And there's e - ven more - ifs 'n'



bil - lion stars; - Lots of can - dy bars, - 'bout a bil - lion stars, - But THERE'S
ands 'n' but; - Lots of co - co - nuts, - ifs 'n' and 'n' but; -



ON - LY ONE OF YOU. { There's an
There's a

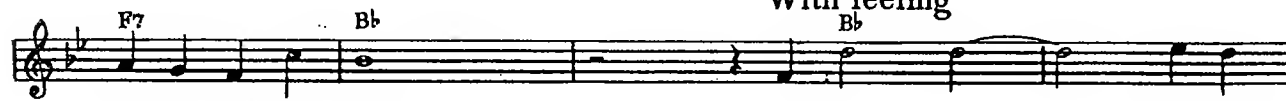


am - ple num - ber of ap - ple trees, - Sev - en mil - lion fish - in the
wide se - lec - tion of mag - a - zines, - And a zil - lion Bra - zil - ian

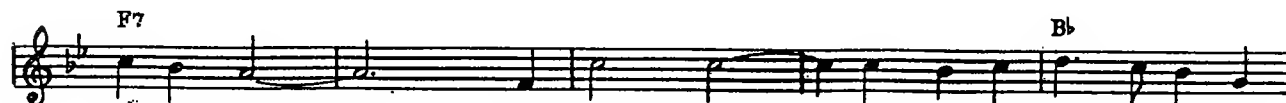


sev - en seas; - Lots of ap - ple trees, - more than sev - en seas, - But THERE'S
cof - fee beans; - Lots of mag - a - zines, - loads of cof - fee beans, -

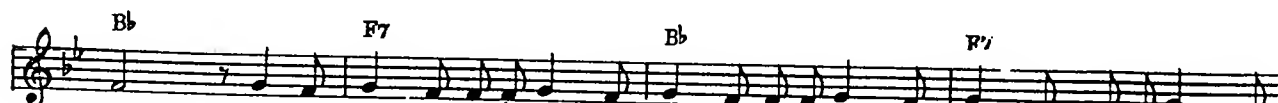
With feeling



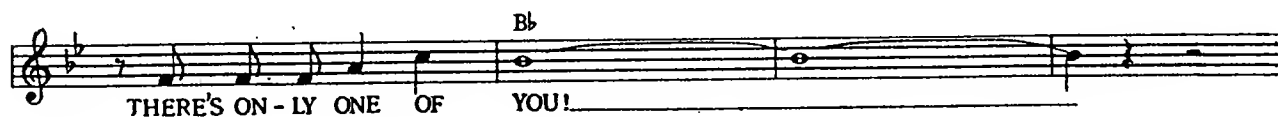
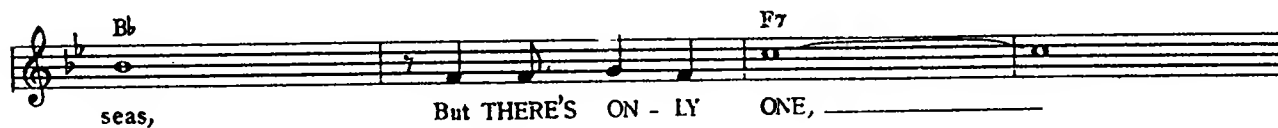
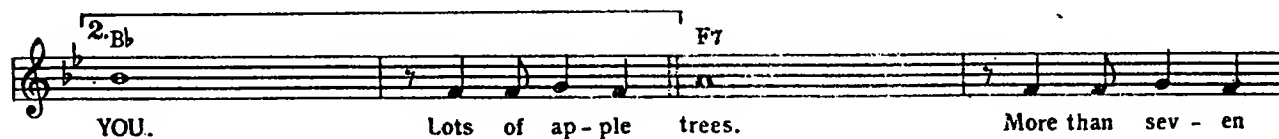
ON - LY ONE OF YOU. So tell me _____ that you'll



al - ways care _____ And tell me _____ your love is mine a - lone to



share. If you leave me, I'll be a lone - ly one, Don't - cha know you're my - one and



LISBON ANTIGUA (IN OLD LISBON)

Chords: G7, C#7, G9, Dm7, G7, C, C#dim, Dm7, G7, Dm7, G7, C, C#dim, Dm7, G7, Dm7, G7, C#dim, G9, G7, 1. C (to repeat), G7, C#dim, 2. C (for finish only), C, (Fine), 3. C (continue to verse), Bb, Fm, G7, Cm, Dm7b5, G7, Cm, Cm, Bb, A>, G7, Cm, G7, Cm, G7, Cm, G7, C#7, ♯.

PATRICIA, IT'S PATRICIA

The musical score is written on ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are primarily eighth and quarter notes, with some rests. Chord symbols are placed above the staves at various points: C, G7, Dm7, G+9, C, G7, Dm7, G7, C6, C, G7, Dm7, G+9, G7, C, G+9, and C. The lyrics are written below the staves, with some words hyphenated across lines.

Kiss her, and your lips will al - ways want PA - TRI-CIA!

Stroll her, see PA-TRI-CIA move with all her charms!

Mam - bo, cha-cha or me-ren-gue, it's PA - TRI-CIA!

Heav-en, that's where you'll be when she's in your arms!

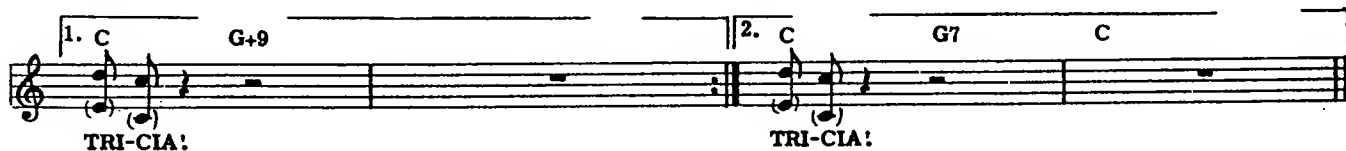
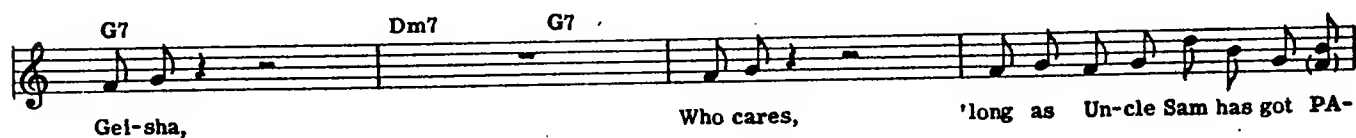
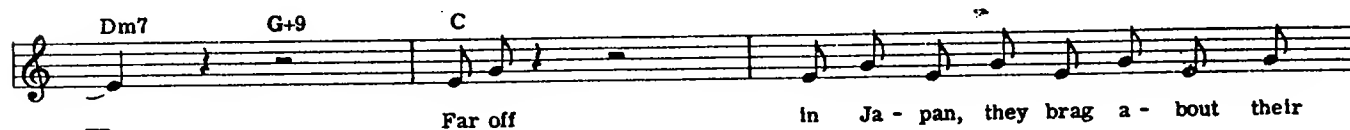
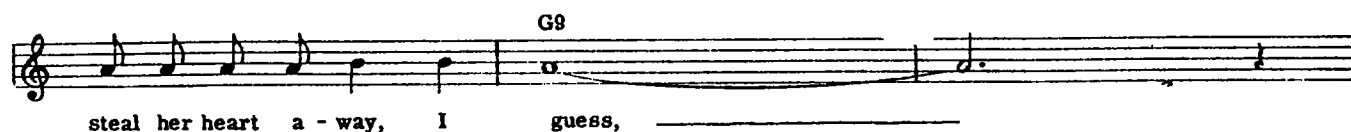
Who took the place of De De Di-nah? PA-TRI-CIA! And Peg-gy Sue is jeal-ous,

too, of PA-TRI-CIA! And when she's wear-ing her Bi - ki - ni,

Her hips will have you hyp - no - tized! Far off

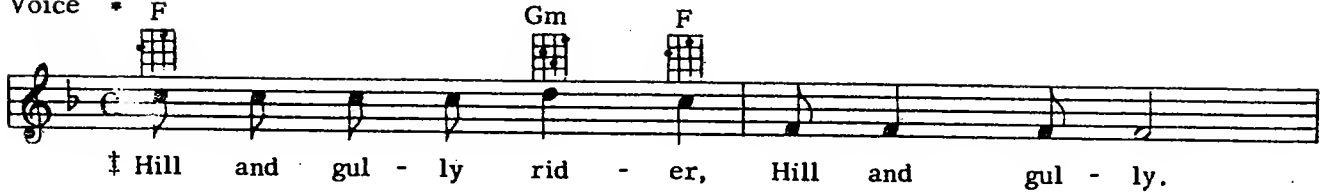
In Ja - pan, they brag a-bout their Gel-sha, Who cares,

'long as Un-cle Sam has got PA - TRI-CIA! Eyes,

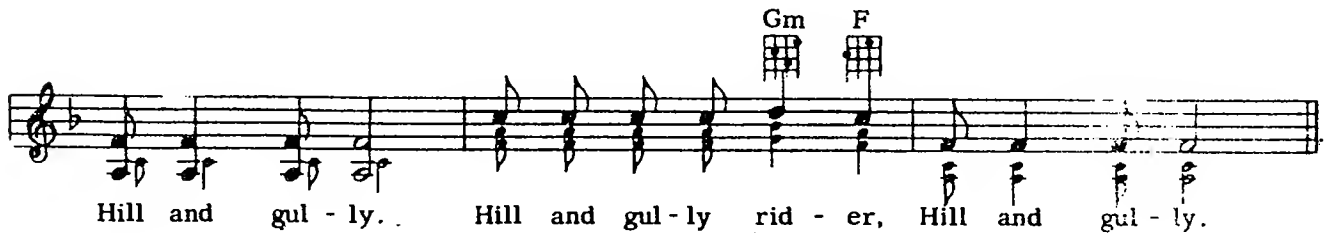


THE BANANA BOAT SONG

Voice * F



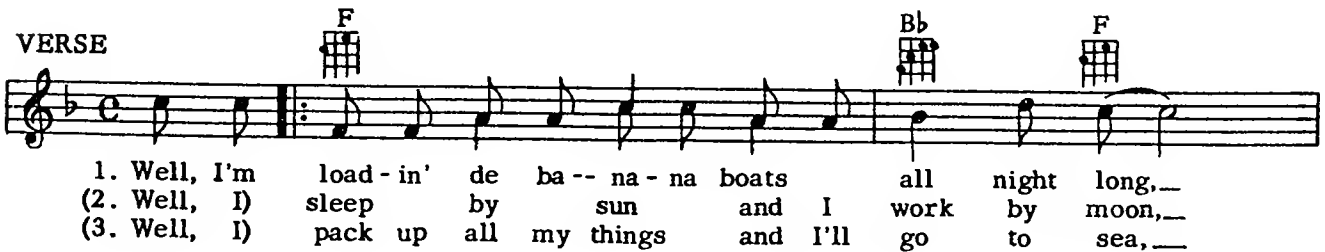
(2nd Voice opt.)



REFRAIN



VERSE





Day de light and I wan-na go home. 1. Hey! All of de work - men
 2. When I get some mon - ey, gon-na
 3. Den de ba-nan-as see - the



sing this song...
 quit so soon...
 last of me. —

Day de light and I wan-na go home..

REFRAIN



Day - o, Day - o, Day de light and I 'wan-na go home.



Day - o, Day - o, Day de light and I wan-na go home. 2. Well, I
 3. Well, I



wan-na go home.. Hill and gul-ly rid - er, Hill and gul-ly.

CALL ME IRRESPONSIBLE

Moderately Slow

F F#dim Gm Abdim
 Call me ir - re-spon - si - ble, call me un - re-li - a - ble,

Am Dm A7 Cm7 D7+ Gm7
 throw in un - de-pend - a - ble too. Do my

C7 Cm6 D7 Dm7 G7
 fool ish al - i - bis bore you? Well, I'm not too clear - er. I

Gm7 C7 F F#dim Gm
 just a - dore you. Call me un - pre-dict - a - ble, tell me

A>dim Am Dm A7 Cm6 D7
 I'm im-prac - ti - cal, rain - bows I'm in-clined to pur - sue.

Gm7 C7 Cm6 D7
 Call me ir - re-spon - si - ble, Yes, I'm un - re-li - a - ble,

Gm7 C7 A7 D7
 But it's un - de - ni - a - bly true, I'm

Gm7 B>7 B>m6 F
 ir - re-spon - si - bly mad for you!

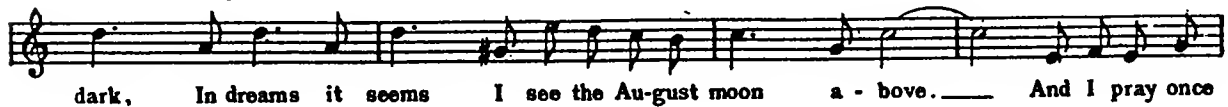
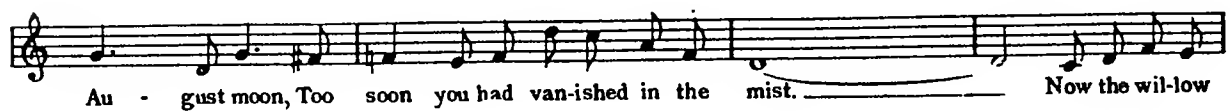
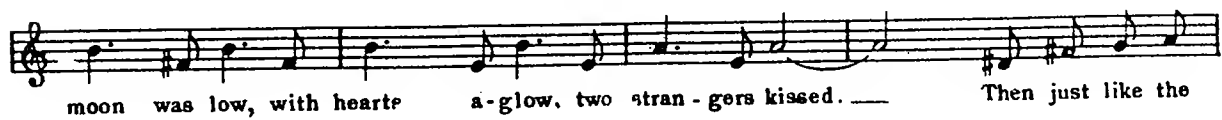
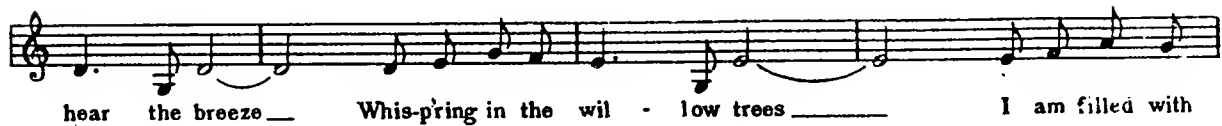
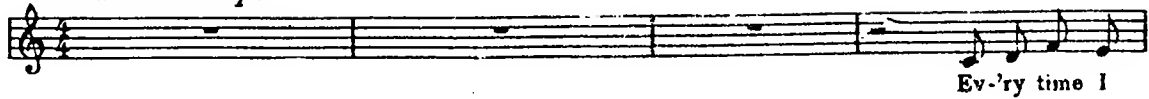
Summer Love

(From Moonlight Serenade)

Lyric by
MILTON BERLE
and BUDDY ARNOLD

Music by
VICTOR YOUNG

Moderate tempo



PUFF

(The Magic Dragon)

Words and Music.
By PETER YARROW and
LEONARD LIPTON

VERSE

B \flat Dm E \flat B \flat E \flat

PUFF, the mag-ic drag - on lived by the sea And frolicked in - the

B \flat Gm C 7 F 7 B \flat Dm

au-tumn mist - in a land called Ho-nah - Lee, - Lit-tle Jack-ie Pa-per

E \flat B \flat E \flat B \flat Gm C 7 F 7 B \flat F 7

loved that ras-cal PUFF And brought him strings and sealing wax - and oth-er fan-cystuff. Oh!

REFRAIN

% B \flat Dm E \flat B \flat E \flat

PUFF, the mag-ic drag - on lived by the sea And frolicked in - the

B \flat Gm C 7 F 7 B \flat Dm

au-tumn mist - in a land called Ho-nah - Lee, - PUFF, the mag-ic drag - on

E \flat B \flat E \flat B \flat Gm C 7 F 7 B \flat

lived by the sea And frolicked in - the au-tumn mist - in a land called Ho-nah - Lee. - 1. To -
2. A
3. His

VERSE

B \flat Dm E \flat B \flat

geth-er they would trav-el on a boat with bil-lowed sail, -
drag-on lives for - ev - er but not so lit-tle boys -
head was bent in sor-row green scales fell like rain, -

E \flat B \flat Gm 7 C 7 F 7

Jack-ie kept a look-out perched on Puff's gi-gan-tic tail,
Paint-ed wings and gi-ant rings make way for oth-er toys. With-
PUFF no long-er went to play a-long the cher-ry lane.

B \flat Dm E \flat B \flat

No ble kings and princ-es would - bow when-e'er they came.
One grey night it hap-pened, Jack-ie Pa-per came no more And
out his life-long friend PUFF could not be brave So

B \flat Gm 7 C 7 F 7 B \flat F 7 %

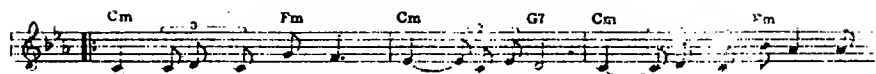
Pi-rate ships would low'r their flag when PUFF roared out his name. Oh!
PUFF that might-y drag-on, he ceased his fear-less roar. Oh!
PUFF that might-y drag-on sad-ly slipped in - to his cave. Oh!

C 7 F 7 B \flat E \flat B \flat F 7 B \flat

land called Ho - nah - Lee.

GREEN FIELDS

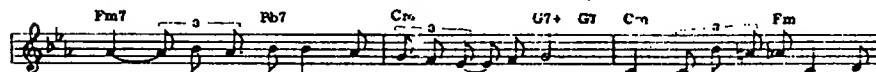
179



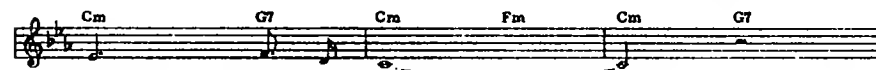
Once there were green fields kissed by the sun; Once there were valleys where



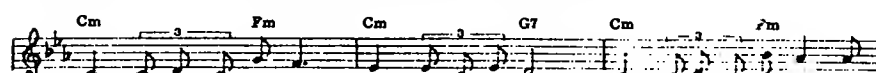
rivers used to run, Once there was blue sky with white clouds high above,



Once they were part of an ever-lasting love. We were the lovers who



strolled through green fields.



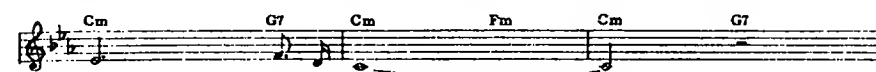
Green fields are gone now, parched by the sun; Gone from the valleys where



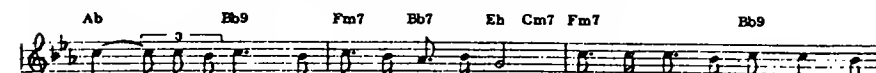
rivers used to run, Gone with the cold wind that swept in to my heart,



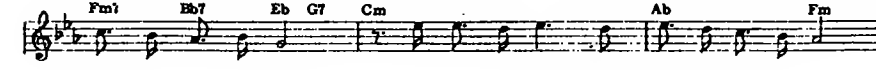
Gone with the lovers who let their dreams depart. Where are the green fields that



we used to roam?



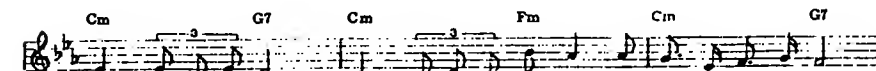
I'll never know what made you run away. How can I keep searching when



dark clouds hide the day? I only know there's nothing here for me,



Nothing in this wide world left for me to see, But I'll keep on wait-in'



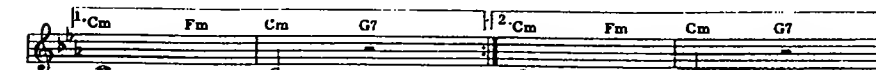
'till you return. I'll keep on waiting until the day you learn



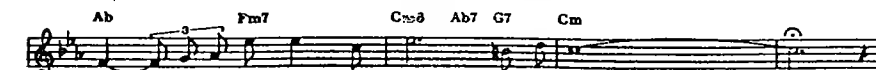
You can't be happy while your heart's on the roam. You can't be happy un-



til you bring it home. Home to the green fields and me once a -



gain. gain.



Home to the green fields and me once a - gain.

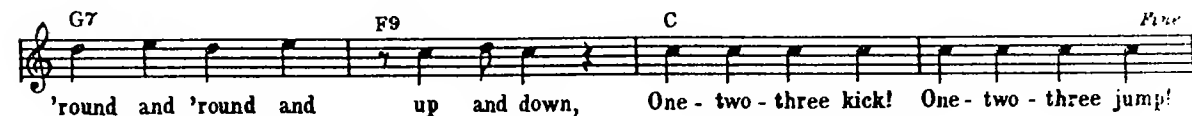
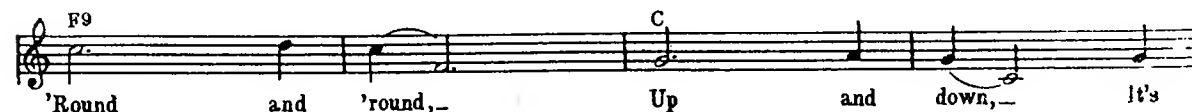
Peppermint Twist

Words and Music by
JOEY DEE and
HENRY GLOVER

Verse 1



Chorus



Verse 2



D.S. al Fine

PETTICOATS OF PORTUGAL

(RAPARIGA DO PORTUGAL)

Words and Music by
MICHAEL DURSO
MEL MITCHELL and
MURL KAHN

VOICE

When breez-es blow PET-TI-COATS OF PORT-U-GAL,

There's quite a show On the streets of Port-u-gal;

Each pass-er-by winks his eye, whis-tles and smiles,

The ooh's and ah's, loud hur-rahs, ech-o for miles; Those shape-ly

gams, 'neath PET-TI-COATS OF PORT-U-GAL, Start traf-fic

jams; But the cop on the square does-n't care! There's not a

guy a-live who does-n't thrive on watch-ing skirts blow free! Es-pe-cial-

ly, the PET-TI-COATS OF PORT-U-GAL; Where breez-es

GAL.

Chords: G6, Bbdim, Am, C+, Am7, D7, D7+, G6, D7, G, Dm6, E7, 3, Am, C+, Am7, D7, Am7, D7, 3, G, G#dim, D7, G6, Bbdim, Am, C+, Am7, D7, Am, C+, Am7, D7, 3, Dm6, E7, 3, Am, Cm6, G, A9, Am, D7, 1. G, Eb7, D7, 2. G, Eb7, Am7, D7, G.

They Can't Take That Away From Me

183

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Refrain (not fast) *mp - mf*

The way you wear your hat, — The way you sip your tea, —

The mem'ry of all that — No, no! They can't take that a-way from me!

The way your smile just beams, — The way you sing off key, —

The way you haunt my dreams, — No, no! They can't take that a-way from me!

We may nev - er, nev - er meet a - gain On the bump-y road to

love, Still I'll al - ways, al - ways keep the mem - ry of

The way you hold your knife, — The way we danced till three,

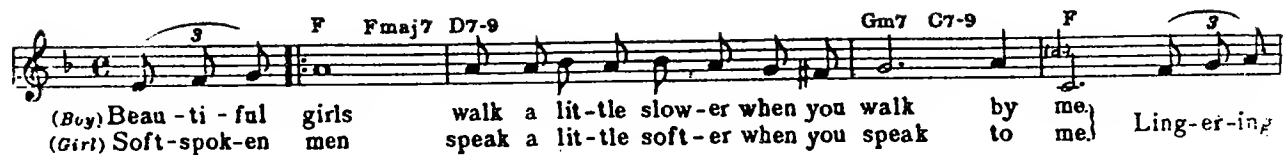
The way you've changed my life, — No, no! They

can't take that a - way from me! — No! They can't take that a - way from

me! — The way you wear your hat me! —

This Is All I Ask

Words and Music by
GORDON JENKINS



They Didn't Believe Me

185

Words by
HERBERT REYNOLDS

Music by
JEROME KERN

Andante moderato

1. (He) Got the cut - est lit - tle way, Like to watch you all the
2. (She) Don't know how it hap - pened quite, May have been the sun - mer

day And it cer - tain - ly seems fine Just to think that you'll be
night May have been, well, who can say Things just hap - pen an - y

mine. When I see your pret - ty smile
way, All I know is I said "yes!"

Makes the liv - ing worth the while So I've got to run a -
Hes - i - tat - ing more or less And you kissed me where I

round Tell - ing peo - ple what I've found
stood Just like an - y fel - low would.

Refrain

(He) And when I told them How beau - ti - ful you are
(She) And when I told them How won - der - ful you are

They did - n't be - lieve me They did - n't be - lieve me!
They did - n't be - lieve me They did - n't be - lieve me!

Your lips, your eyes, your cheeks, your hair are in a
Your lips, your eyes, your curl - y hair are in a

class be - yond com - pare, You're the love - li - est girl
class be - yond com - pare, You're the love - li - est thing

that one could see! And when I tell them,
that one could see! And when I tell them,

And I cert - nly am goin' to tell them, That I'm the
And I cert - nly am goin' to tell them, That I'm the

Morgen

Refrain

ONE MORE Mor-gen, SUN-RISE, mor-gen, O' more day to get through. lu uns wie-der das Glück. ONE MORE Ge-stern, —

SUN-RISE, ge-stern, — One more day without you. liegt schon so weit zu-rück. And those lips that I knew could nev-er be War es auch ei-ne schö-ne, schö-ne

true. Zeit! ONE MORE Mor-gen, SUN-RISE, mor-gen, — Now the heartaches be-gin: sind wir wie-der da-bei.

Won-d'ring, Ge-s' — wan-d'ring, ge-stern — through the plac-es we've been, ist uns heut' ei-ner-lei, Hop-ing that I war es auch ei-ne schö-ne, schö-ne

keep my "sun-ny side grin." schö-ne, schö-ne Zeit! Though our love is dead and gone, Sind wir heut' auch arm und allein, —

In my heart it still lives on and on. sind wir heut' auch oh-ne Son-nen-schein, Feel like some poor dy-in' swan, Tired of sind wir heut' auch noch al-lein, a-ber

fly-in', try-in', mor-gen, mor-gen, day by day I'm dy-in'! mor-gen, mor-gen, mor-gen. ONE MORE Mor-gen, SUN-RISE, mor-gen, — One more day we're a-Locht uns wie-der das

part. Glück. ONE MORE Mor-gen, SUN-RISE, mor-gen, — One more day-break for a break-ing kommt die schö-ne Zeit zu uns zu-

heartl rück! for a break-ing heartl Zeit zu uns zu-rück!

THE KEY TO LOVE

(Theme from "THE APARTMENT")

187

Chorus

Chorus

THE KEY TO LOVE be - longs to you,

It leads to a door-way, where dreams come true.

When you turn the key and look for your lov - er, You

find the one that your heart meant to share your lone - ly a -

part-ment. When you find the one you're dream - ing of,

You hold till for - ev - er THE KEY TO LOVE.

KEY, THE KEY TO LOVE.

SERENATA

CHORUS

night, _____ while all the world is still _____ Here I
 stand _____ un - der her win - dow sill: _____ Sing : my
 loved one, SER - E - NA - TA, for me, Sing her your
 song, _____ love's mel - o - dy. _____
 near, _____ yet we're so far a - part, _____ Here I'll
 stand _____ till I have won her heart; _____ Go to my loved one, SER - E -
 NA - TA, and say: "When you're in love, love finds a
 way." _____ *Last time* To - way." _____ Love al - ways finds _____
 _____ a way _____ I'll win her heart _____ some
 day. _____

F F#dim Gm7 C7
 Fmaj7 Dm G7 G9 sus E Bdim
 F6 Bb C9 C7 Fmaj7 F6 G A9 A7
 A6 D6 A dim Gm7 Bbm6 C7
 F F#dim Gm7 C7
 Fmaj7 Dm G7 G9 sus E Bdim F6
 Bb C9 C7 Cm6 C rit D9 D7 F G7 Db6 C7b9
 F6 Gm7 C7 F6 *Last time* Gm7 C7 Fm
 Bbm7 Cm7 Fm Gm7 C7 F Gm7 C7
 F Ebm6 F Ebm6 F

I LOVE HOW YOU LOVE ME

By 189
BARRY MANN and
LARRY KOLBER

Very slow

love how your

eyes close when - ev - er you kiss me And when I'm a -

way from you I love how you miss me. I love the

way you al - ways treat me ten - der - ly, But, dar - ling,

most of all I Love How You Love Me. I love how your

heart beats when - ev - er I hold you; I love how you

think of me with - out be - ing told to; I love the

way your touch is al - ways heav - en - ly, But, dar - ling, most of all I Love How You

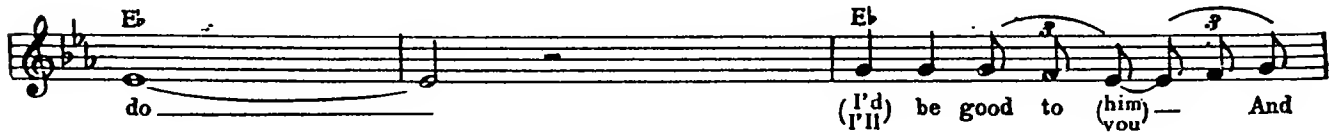
Love Me; I love how you hug me; I love how you

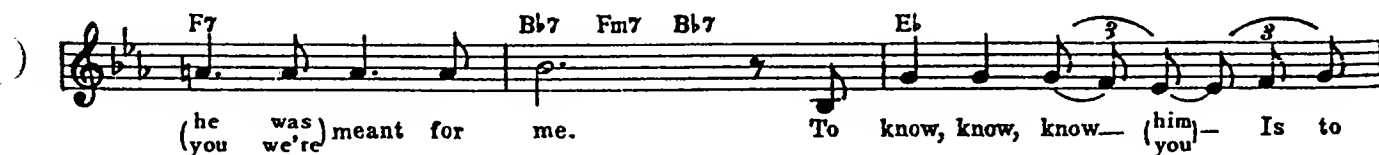
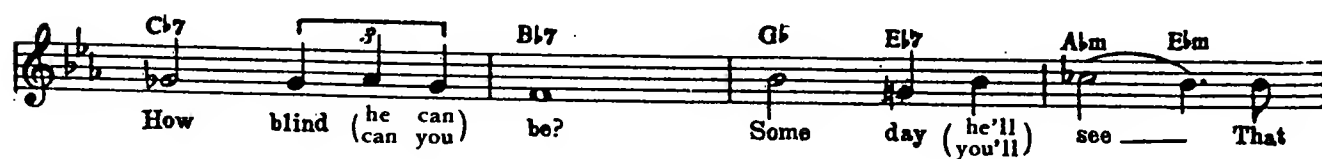
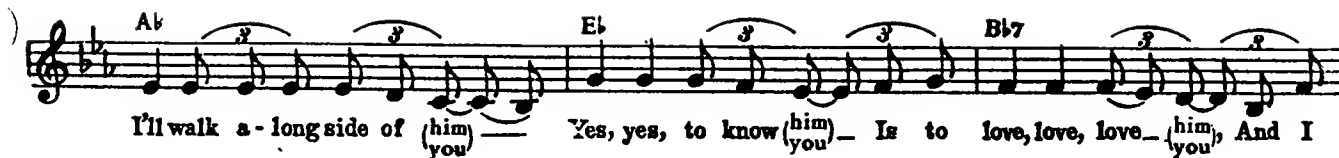
squeeze me, tease me, please me, love; How you love me, - I Love How You Love Me.

To Know You Is To Love You

(To Know Him Is To Love Him)

**Words and Music by
PHIL SPECTOR**





Recorded by HUGH MASEKELA on Uni Records
GRAZING IN THE GRASS

Music by
PHILEMON HOU

Moderately

The piano introduction consists of two staves. The right hand plays a series of eighth-note chords in G major, while the left hand plays a simple bass line of eighth notes. The tempo is marked 'Moderately' and the dynamics are marked 'mf'.

The first system of guitar chords is written on a single staff. It contains eight measures with the following chords: G, Em, Am, D7, G, Em, Am, and D7. The notes are written as eighth notes.

The second system of piano accompaniment consists of two staves. The right hand continues the eighth-note chord pattern, and the left hand continues the eighth-note bass line.

The third system of guitar chords is written on a single staff. It contains eight measures with the following chords: G, Em, Am, D7, G, Em, Am, and D7. The notes are written as eighth notes.

The fourth system of piano accompaniment consists of two staves. The right hand continues the eighth-note chord pattern, and the left hand continues the eighth-note bass line.

The fifth system of guitar chords is written on a single staff. It contains seven measures with the following chords: G, Em, Am, D7, G, and Em. The notes are written as eighth notes.

The sixth system of piano accompaniment consists of two staves. The right hand continues the eighth-note chord pattern, and the left hand continues the eighth-note bass line.

Am D7 G Em Am D7

G Em Am D7 G Em

Am D7 G Em Am D7 G Em

Am D7 G Em Am D7 G

Canadian Sunset

Once, _____ I was a - lone _____ So, _____ lone-ly and
Cold, _____ cold was the wind _____ Warm, _____ warm were your

then, _____ you came, _____ out of no - where, _____ like the
lips, _____ out there _____ on that ski trail _____ where your

sun _____ up from the hills. _____ thrills. _____
kiss, _____ filled me with _____

A week - end in Can - a - da _____ a change of scene _____ was the most _____

_____ I bar - gained for _____ And then I dis - cov - ered you _____

and in your eyes I found a love that I could - n't ig - nore.

Down, _____ down came the Sun _____ fast, _____ fast beat my
heart. _____ I knew, _____ as the Sun set _____ from that

day _____ we'd nev - er part.

Chords: F, F6, G9, Bb7, Bb9, Eb7, Gm7, C9, C7, F6, Gm7, D7b9, C9, Gm7, C7b9, F6, Am, E7, F#o7, G7, F6, G9, Bb7, Bb9, Eb7, F6.

Mr. Wonderful

(From The New Musical Comedy "Mr. Wonderful")

JERRY BOCK
LARRY HOLOFCENER
GEORGE WEISS

195

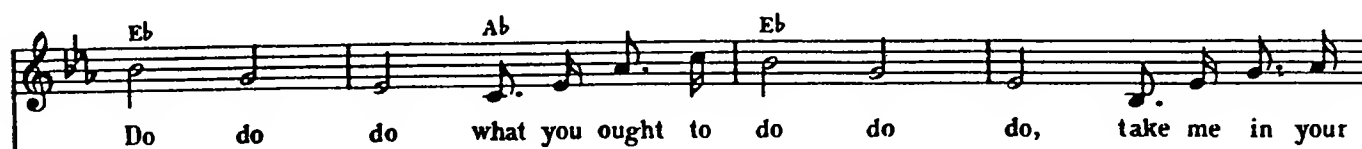
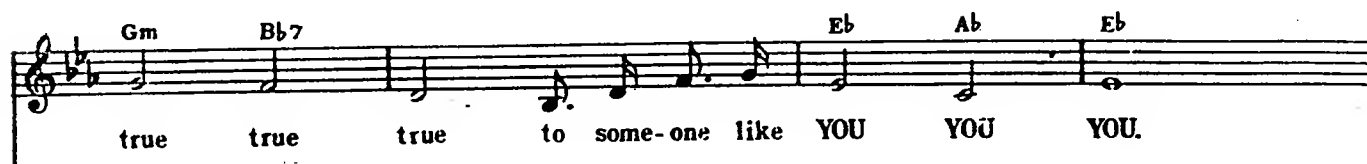
Why this feel - ing? Why this glow? Why the
thrill when you say, "Hel - lol"? It's a strange and ten - der
mag - ic you do. MIS - TER WON - DER - FUL, That's
you! Why this trem - bling when you speak?
Why this joy when you touch my cheek? I must
tell you what my heart knows is true: MIS - TER
WON - DER - FUL, that's you! And why this
long - ing to know your charms; to spend for -
ev - er here in your arms! Oh! there's much more
I could say, But the words keep slip - ping a -
way; And I'm left with on - ly one point of view:
MIS - TER WON - DER - FUL that's you!
One more thing, then I'm through; MIS - TER WON - DER - FUL,
MIS - TER WON - DER - FUL, MIS - TER WON - DER - FUL,
I love you! Why this you!

Chords: O, Dm7, G7, C, D7, G7, Dm, E7, Am, Am7, Ddim, C, Gm6, A7, Dm7, D9, Dm, Bb7, G7, C, Dm7, G7, C, D7, G7, Dm, E7, Am, Am7, Ddim, O, Gm6, A7, Dm7, G7, C, F6, O, Gm7, C7, F, Am7, D7, G7, B7, G7, C, Dm7, G7, C, Dm7, Em7, Ddim, A7, Dm7, G7, C, Em7, Bb7, A7, Dm7, Ddim, C6, A7, Dm9, F6, F#7, G7, 1. C, Fdim, Dm7, G7, 2. C, Fm, C.

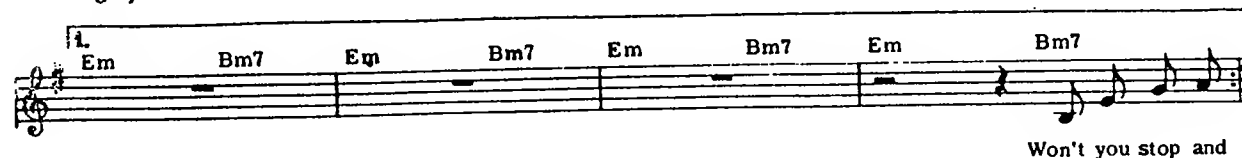
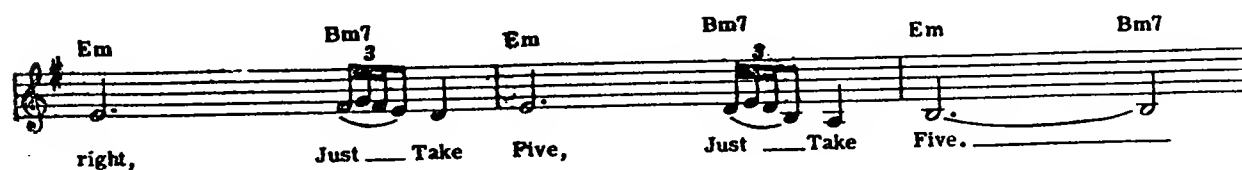
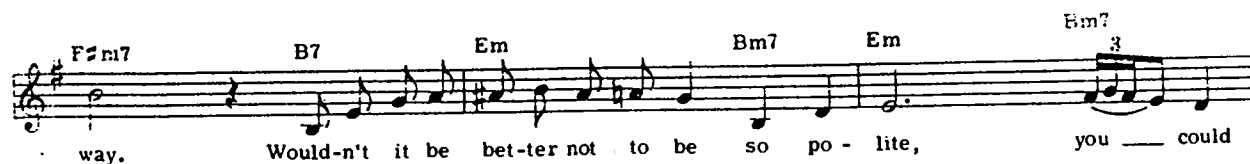
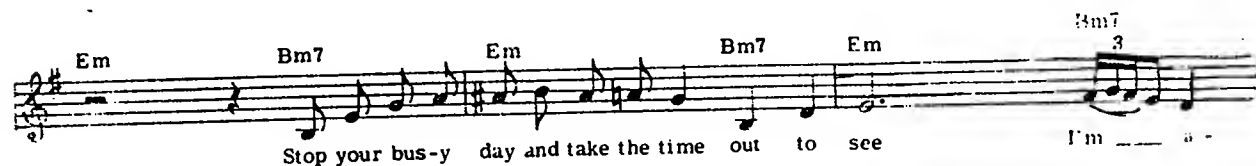
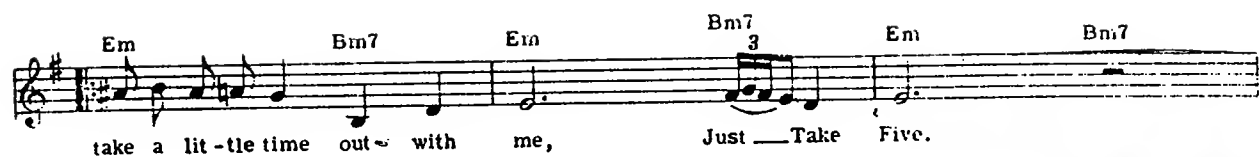
You You You

196

Refrain



TAKE FIVE



Too Close For Comfort

(From The New Musical Comedy "Mr. Wonderful")

Be wise, be smart, be - have my heart, don't up -
 set your cart when (she's he's) so close. Be
 soft, be sweet, but be dis - creet, Don't go
 off your beat. (She's He's) **TOO CLOSE FOR COM - FORT**
 Too close, **TOO CLOSE FOR COM-FORT**, Please not a - gain.
 Too close, Too close to know just when to say, "when." Be
 firm, be fair, be sure, be - ware, on your
 guard, Take care while there's such temp - ta - tion.
 One thing leads to an - oth - er, Too late to run for cov - er,
 (She's He's) much **TOO CLOSE FOR COM-FORT** now!
 now! Too close, Too
 close. (She's He's) much **TOO CLOSE FOR COM-FORT**
 now.

Chord symbols: C6, Cm6, Gm6, A7, A+, A7, Fm6, G7, G7sus, G7, C, C6, C+, F6, F7, Fm6, Fm7, Fm6, G7-9, C7, C7-9, C7, F6, F7, Fm6, Fm7, Fm6, G7-9, Ab7, G7, C6, Cm6, Gm6, A7, A+, A7, Fm6, G7, G7sus, G7, C, C6, C+, F6, F7, Fm6, Fm7, Fm6, G7-9, Cm6, D7, D7-9, D7, Ab9, G9, G+9, Fm6, G7-9, Cm, Cm7, D7, G7, Cm, Cm7, F7, Ab7, Cm, Ab7, F7, G7-9, Cm.

The Most Happy Fella

199

The musical score is written on a single staff in G major (one sharp). The melody is accompanied by guitar chords indicated by letters and symbols above the staff. The lyrics are written below the staff, with some words split across lines. The score includes various musical notations such as eighth notes, quarter notes, and rests. The lyrics are as follows:

I'm The
Most Hap - py Fel - la In the whole Na - pa
Val - ley In the whole Na - pa Val ley, The
most hap - py man That's me!
Look - a my Ro - sa - bel - la!
Look - a my Ro - sa - bel - la! She's - a
send me her pho - to - graph And she was ask - in' - a
me for mine. I'm The
Most Hap - py Fel - la In the whole Na - pa
Val - ley In the whole Na - pa Val - ley, The
most hap - py man That's me!
In the win - ter time from 'Fris - co
She was - a write to me one post - card.
Then I was - a write, then she was - a write,
then I was - a write, then she was - a write, then me, then she, then
me, then she, and now She's - a bring - the
spring - time fast! She's - a make the green come

TAMMY

200

Moderately



1. I hear the cot-ton-woods whis-p'rin' a - bove: Tam - my!
 2. Whip-poor-will, whip-poor-will, you and I know, Tam - my!



Tam - my! Tam - my's {my} love! The ole hoot - ie owl hoot - ie -
 Tam - my! Can't let him go! The breeze from the bay - ou keeps



hoos to the dove: Tam - my! Tam - my! Tam - my's {my}
 mur - mur - ing low: Tam - my! Tam - my! You love {in} him



love! Does my {darl - ing} feel what I feel when {she} comes near? My
 so! When the {lov - er} night is warm, soft and warm, I long for his charms! I'd



heart beats so joy-ful-ly, you'd think that {she} could hear! Wish I knew if {she} knew what
 sing like a vi-o-lin if I were in his arms! Wish I knew if he knew what



I'm dream - ing of! Tam - my! Tam - my! Tam-my's {my} love!
 I'm dream - ing of! Tam - my! Tam - my! Tam-my's {in} love!

HE'S GOT THE WHOLE WORLD IN HIS HAND

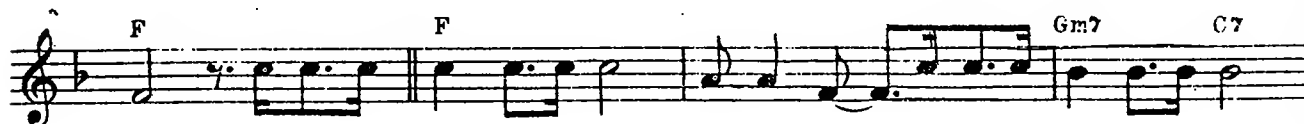
Slow and rhythmic



He's got the whole world in His hand,— He's got the whole world



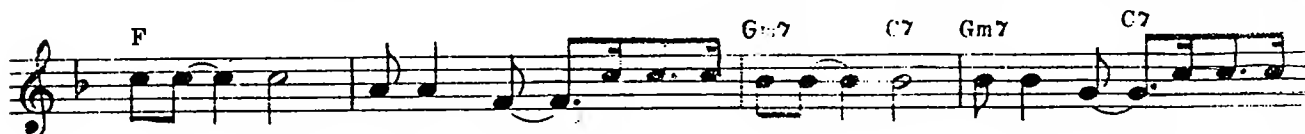
in His hand,— He's got the whole world in His hand,— He's got the whole world in His



hand. He's got the wind and the rain in His hand,— He's got the wind and the rain



in His hand, He's got the wind and the rain in His hand. He's got the whole world in His hand. He's got the



sin-ner— man in His hand,— He's got the sin-ner— man in His hand,— He's got the



sin-ner— man in His hand,— He's got the whole world in His hand. He's got



you and me in His hand, He's got you and me in His hand,— He's got you and me



in His hand,— He's got the whole world in His hand. He's got the whole world in His hand.—

There Will Never Be Another You

Refrain *sweetly*

There will be man - y oth - er nights like this, _____ And I'll be stand - ing

here with some - one new, _____ There will be oth - er songs to sing. An -

oth - er fall, an - oth - er spring, But THERE WILL NEV - ER BE AN - OTH - ER YOU.

There will be oth - er lips that I may kiss, _____ But they won't thrill me

like yours used to do, _____ Yes, I may dream a mil - lion dreams, But how can they come

true, If there will nev - er ev - er be an - oth - er you? There you?

ARRIVEDERCI ROMA

Ar - ri - ve - der - ci. Ro - ma. _____ Good - bye, good - bye to Rome. _____

Cit - y of a mil - lion moon - lit plac - es, cit - y of a mil - lion warm embrac - es, Where I found the one of all the

fac - es far from home. _____ Ar - ri - ve - der - ci, Ro - ma. _____ It's

time for us to part. _____ Save the wed - ding bells for my re - turn - ing, keep my lover's

arms out - stretched and yearning. Please be sure the flame of love keeps burn - ing in her heart. _____

Never On Sunday

203

Refrain

Oh, you can kiss me on a Mon-day, a Mon-day, a Mon-day is ver-y, ver-y good.
cool day, a hot day, a wet day, which-ev-er one you choose.

Or you can kiss me on a Tues-day, a Tues-day, a Tues-day, in fact I wish you would.
Or try to kiss me on a gray day, a May day, a pay day, and see if I re-fuse.

Or you can kiss me on a Wednes-day, a Thurs-day, a Fri-day and Sat-ur-day is best.
And if you make it on a bleak day, a freak day, a week-day, why you can be my guest.

But nev-er, nev-er on a Sun-day, a Sun-day, a Sun-day, 'Cause that's my day of
But nev-er, nev-er on a Sun-day, a Sun-day, the one day I need a lit-tle

1. Eb Segue Cdim Bb7 2. Eb Fine
rest. Come - an - y rest.

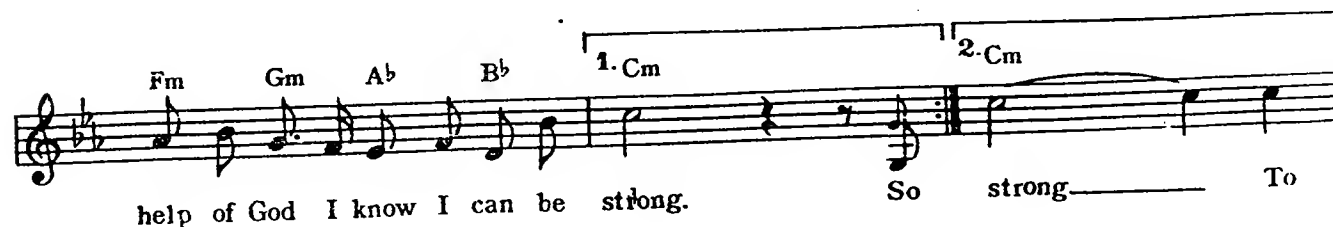
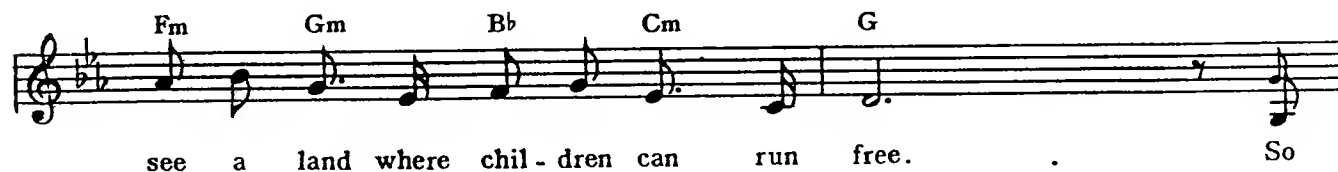
day and you'll be my guest, An-y day you say,

but my day of rest. Just name the day that you like the

best, On-ly stay a - way on my day of rest. Oh, you can kiss me on a

The Exodus Song

Refrain (Espressivo e doloroso)



Gm Gm7 C Cm(alt)

make this land our home, — If I must fight, — I'll fight to

Gm Gm7 C Cm6 G

make this land our own. — Un - til I die — this land is mine!

Around The World

Words by
HAROLD ADAMSON

C

A - round the world I've searched for you, I trav - eled

C#dim Dm7 G7 Dm7

on, when hope was gone, to keep a ren - dez - vous. I knew some -

G7 Dm7 G7 G9+

where, some - time, some - how, You'd look at me, and I would see the smile you're

smil - ing - now. It might have - been in Coun - ty

A7 Dm

Down, or in New York, in Gay Pa - ree, or e - ven Lon - don Town. No

Gm6 A7 Dm7

more will - I go all a - round the world, For I have found my

G7 1. C A7 G7 2. C

world in you. A - you.

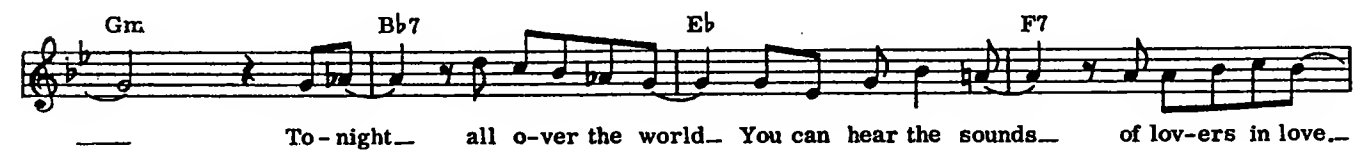
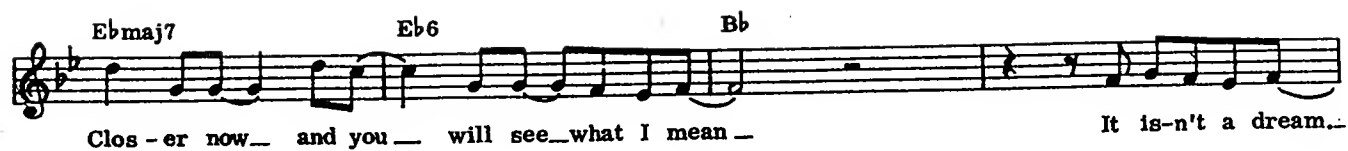
THERE'S A KIND OF HUSH

(All Over The World)

Words and Music by
LES REED and
GEOFF STEPHENS

Medium tempo (With a beat)





A MAN WITHOUT LOVE

(Quando m'innamoro)

English Words by BARRY MASON

Original Words and Music by
D. PACE, M. PANZERI, R. LIVRAGHI

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of eight lines of music. Chords are indicated by letters above the staff: D, A7, D, D, A7, D, Eb, Bb7, Eb, Bb7, Bb7, Eb, Bb7, Eb, and D. Some lines include triplets marked with a '3' and a bracket. The lyrics are written below the staff, with some words underlined. The score ends with a double bar line and a key signature change to one flat (F).

I can re-mem-ber when we walked to-ge-th-er, Shar-ing a love I
 thought__ would last for-ev-er. Moon-light to show the way__ so we can
 fol-low. Wait-ing in-side her eyes__ was my to-mor-row.
 Then some-thing changed her mind, Her kiss-es told me.
 I had no lov-ing arms__ to hold me.
 Ev-'ry day I wake up, then I start to break up. {Lone-ly is A Man With-out Love__
 Know-ing that it's cloud-y a bove__
 Ev-'ry day I start out, then I cry my heart out. Lone-ly is A Man With-out Love__
 2. Lone-ly is A Man With-out Love__

D A7

I can-not face this world that's fal-len down on me. So, if you see my

A7 D

girl _____ please send her home to me. Tell her a-bout my heart_ that's slow-ly

A7

dy-ing. Say I can't stop my-self _____ from cry-ing.

D A7

Ev'ry day I wake up, then I start to break up, lone-ly is A Man With-out Love---

A7 D Bb7

Ev'ry day I start out, then I cry my heart out. Lone-ly is a Man With-out Love---

Eb Bb7

Ev'ry day I wake up, then I start to break up, { know-ing that it's cloud-y a bove---
lone-ly is A Man With-out Love---

Bb7 I. Eb

Ev'ry day I start out, then I cry my heart out. Lone-ly is A Man With-out Love---

2. Bb7 (opt.) Eb Ebmaj7 Eb Ebb9

Lone-ly is A Man _____ With-out Love. _____

TOM JONES DELILAH

Words and Music by
LES REED and
BARRY MASON

Brightly

Em B7

1. I saw the light on the night that I passed by her win - dow,
2. At break of day when that man drove a - way I was wait - ing,

Em B7

I saw the flick - er - ing shad - ows of love on her blind.
I crossed the street to her house and she o - pened the door.

E E7 Am

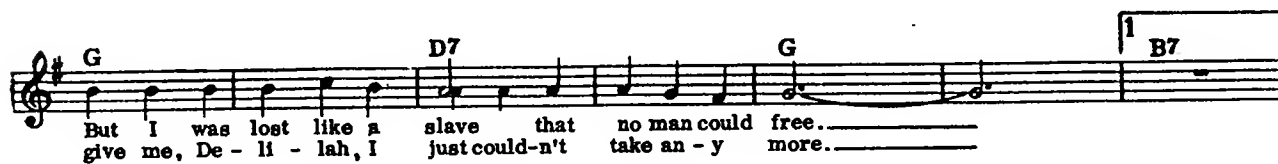
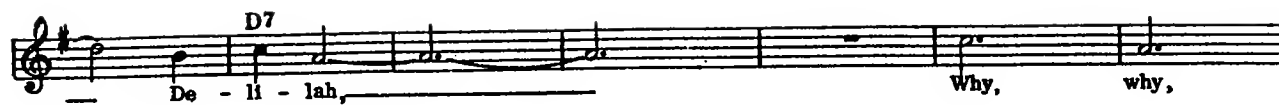
She _____ was _____ my wom - an,
She _____ stood _____ there laugh - ing,

Em B7

As she de - ceived me I watched and went out of my
I felt the knife in my hand and she laughed no

Em D7 G

mind. _____
more. _____ } My, my, my _____



Let The Sunshine In

Words by
JAMES RADO
GEROME RAGNI

Music by
GALT MacDERMOT

Moderately

Cm

We starve, look at one another short of breath, walk -

Bb

ing proud-ly in our win-ter coats, Wear - ing smells from lab-'ra - tor -ies,

Cm

Eb

Cm

fac-ing a dy-ing na-tion of mov-ing pa-per

G7

Cm

fan-ta-sy, Lis-t'ning for the new told lies with su -

Ab Eb Cm

preme vi-sions of lone-ly tunes. Some - where,

in-side some-thing, there is a rush of great-ness. Who knows what stands in

Bb Cm

front of our lives; I fash-ion my fu-ture on

Eb Cm G

films in space. Si-lence tells me se-cret-ly

Cm Ab

ev-'ry-thing, ev-'ry-thing.

On An Evening In Roma

Down each av-e-nue or vi - a, street or stra - da, You can see 'em dis - ap -

pear-ing two by two — On an ev' -ning-in Ro - ma. — Do they

take them for ex-press-o? Yes, I guess so. On each lov-er's arm a girl I wish I knew —

On an ev' - ning in Ro - ma. — (tacet) — Though there's grin-ning and man - do -

lin - ing in sun - ny I - ta - ly, — The be - gin - ning has just be -

gun when the sun goes down. — So, please meet me in the pla-za, near your ca-sa,

I am on - ly one and that is one too few — On an ev' - ning in

Ro - ma. — Don't know what the coun-try's com - ing to, But in

Ro-me do as Ro - mans do. Will you — on an ev' - ning in

Chords: G, D7, Am, D7, Am, D7, Am, D7, Am, D7, G, (tacet), Dm, G7, Dm, G7, C, Em, A7, Em, A7, Am, D7, (tacet), G, D7, G, E7, Am, G, E7, Am, D7

1. G

Ro - ma?

2. G Cm G

Ro - ma? _____ On an ev' - ning in Ro - ma? _____

Thank Heaven For Little Girls

ten. F# G F# G D G6

Thank hea - ven for lit - tle girls! For

Gm D7 C D7

lit - tle girls get big - ger ev' - ry day Thank

Am E7 Am Dm E7 Ddim Am7

hea - ven for lit - tle girls! They

C D7 D+ G Ddim D7 Adim

grow up in the most de - light - ful way. Those

G7 G+ Cmaj7 C6

lit - tle eyes so help - less and ap - peal - ing One day will

Em7 A7 Am7 D7

flash and send you crash - ing through the ceil - ing. Thank

F# G F# G D G G7 Em Cm

hea - ven for lit - tle girls Thank

G B Em7 Am7 Bdim Am Eb7 G Cm6

hea - ven for them all no mat - ter where, No mat - ter who, With -

G D7 G D7 G C# D7

out them what would lit - tle boys do? Thank hea - ven

F# G A G C# D7 Am7 D7(6/9)

Thank hea - ven Thank hea - ven for lit - tle

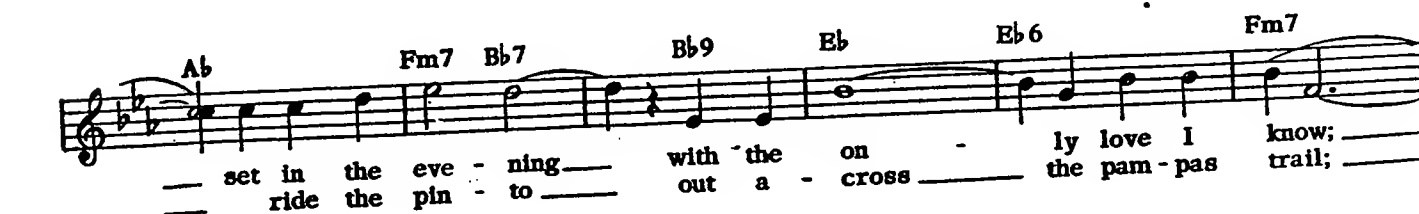
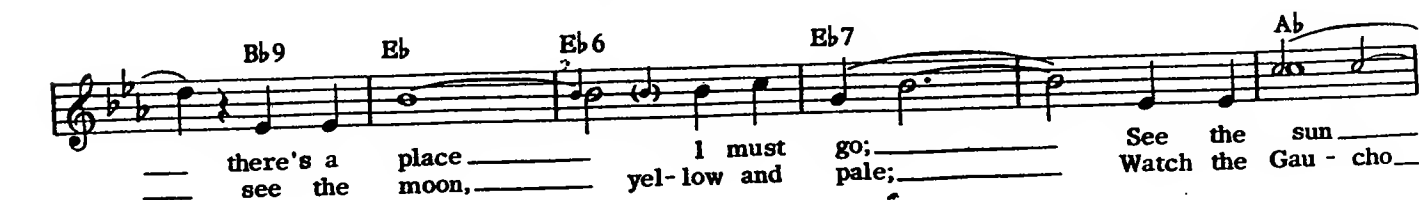
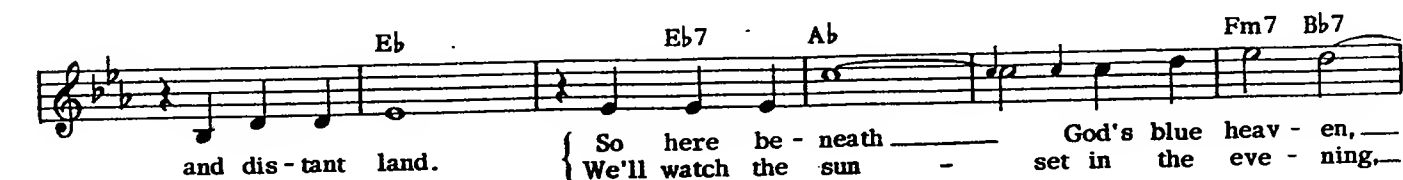
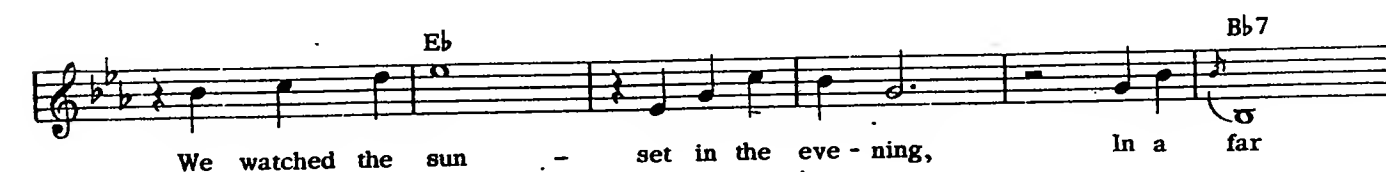
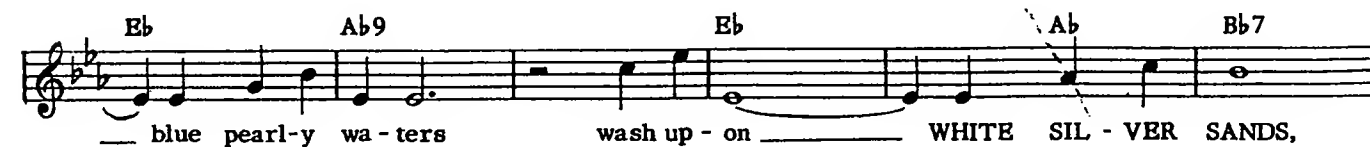
1. G Bb7 Am7 D7+

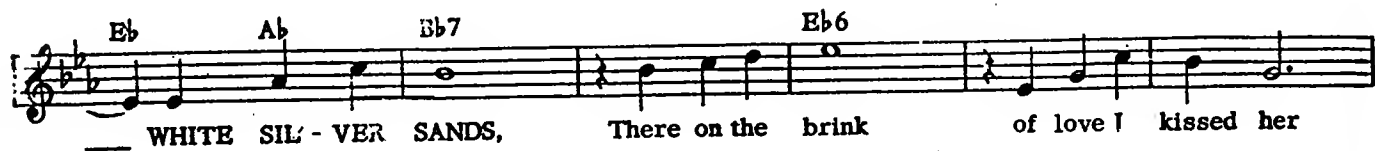
girls. Thank

2. G

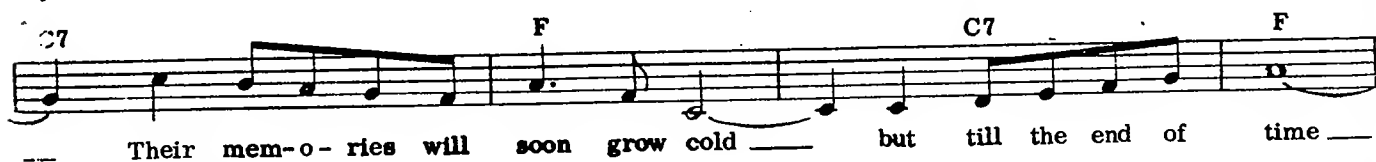
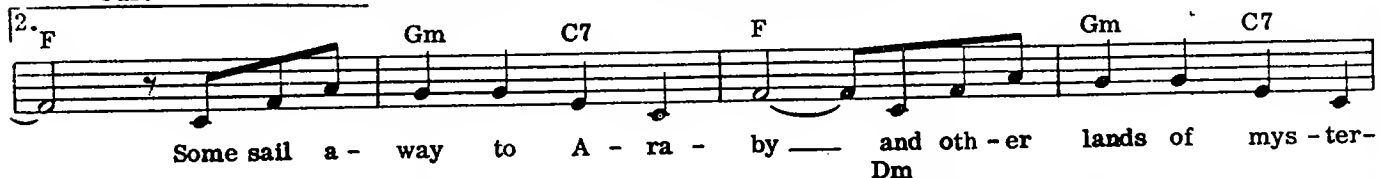
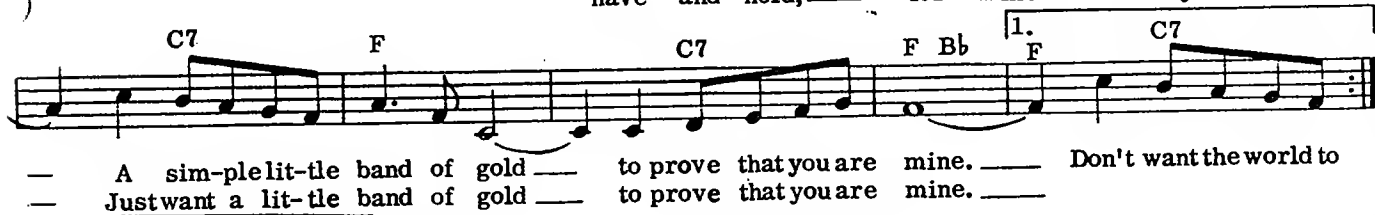
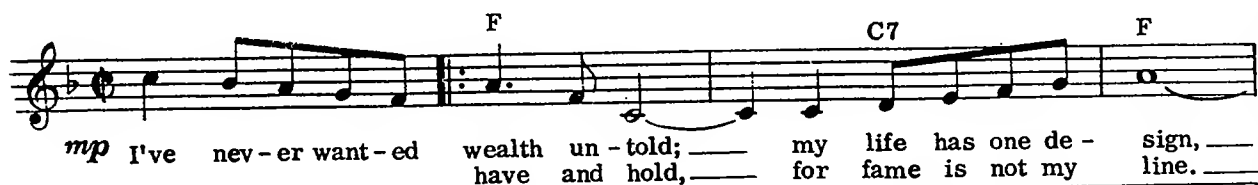
girls. _____

WHITE SILVER SANDS





BAND OF GOLD

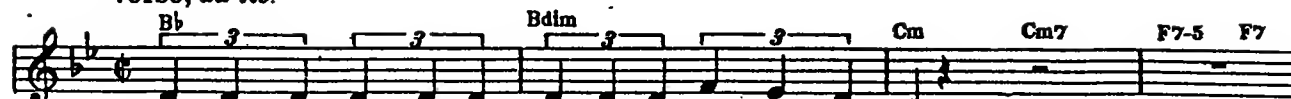


VOLARE

(Vo-lab-ray)

NEL BLU, DIPINTO DI BLU

Verse, *ad lib.*



Sometimes the world is a val-ley of heart-aches and tears,
Pen - so che un so - gno co - sì non ri - tor - ni mai più:



And in the hus-tle and bus-tle, no sun-shine ap - pears,
mi di-pin - ge - vo le ma-ni e la fac - cia di blu,



But you and I have our love al-ways there to re - mind us,
poi d'im-prov - vi - so ve - ni - vo dal ven - to ra - pi - to

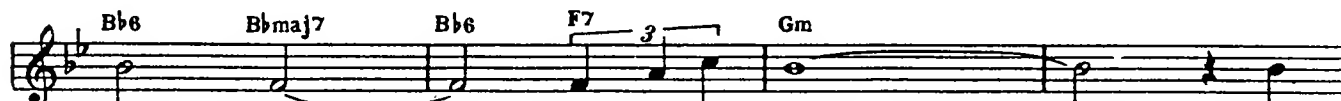


There is a way we can leave all the shad-ows be - hind us.
e in - ec-min - cia - vo a vo - la - re nel cie-lo in-fi - ni - to.

Refrain, Moderately



VO - LA - RE, oh, oh! Can -
Vo - la - re, oh, oh! Can -



ta - re, oh, oh, oh! Let's
ta - re, oh, oh, oh! nel



fly way up to the clouds, A - way from the mad - dn-ing crowds; We can
blu, di-pin - to di blu, fe - li - ce di sta - re las - sù. E vo -

sing in the glow of a star that I know of, where lov-ers en-joy peace of
la - vo, vo - la - vo fe - li - ce più in al - to del so - le ed an - co - ra più

mind, Let us leave the con - fu-sion and all dis - il - lu-sion be -
su, men-tre il mon - do pian pia - no spa - ri - va lon - ta - no lag

hind, Just like birds of a feath-er a rain-bow to-geth-er we'll
giù, u - na mu - si - ca dol - ce suo - na - va sol - tan - to per.

find. VO - LA - RE, oh,
me. Vo - la - re, oh,

oh! Can - ta - re, oh, oh, oh,
oh! Can - ta - re, oh, oh, oh,

oh! No won - der my hap - py heart sings, Your
oh! nel blu, di - pin - to di blu, fe -

love has giv - en me wings. VO - wings. Your
li - ce di sta - re las - sù. Vo - sù. Nel

love has giv - en me wings, Your love has giv - en me wings.
blu, di - pin - to di - blu, fe - li - ce di sta - re las - sù.

How Important Can It Be?

HOW IM-POR-TANT CAN IT BE that I tast-ed oth-er lips?

That was long be-fore you came to me with the won-der of your kiss!

So the sto-ry got a-round of an old ro-mance and me;

But it hap-pened oh! so long a-go, HOW IM-POR-TANT CAN IT BE?

Mine was a young and a fool-ish heart, seek-ing love at ev-'ry turn;

But I have grown so much wis-er now; e-ven fool-ish hearts can learn.

Let the past just fade a-way, Why get lost in yes-ter-day?

The im-por-tant thing is here and now, and our love is here to stay.

here and now, and our love is here to stay.

From The First Hello To The Last Goodbye

221

Voice (with feeling)

The musical score is written for a voice part with guitar accompaniment. It consists of eight staves of music. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the notes, with some words split across lines. Chords are indicated above the staff lines.

Staff 1: Chords: Gm7, C7, F, A7, D7, C#7, D7, Gm. Lyrics: FROM THE FIRST HEL - LO TO THE LAST

Staff 2: Chords: Abdim, C7, B7, C7, Dm7, G7(sus4), G7. Lyrics: GOOD - BYE It's been awf' - lly nice to

Staff 3: Chords: C, C#dim, F#7, C#dim, Dm7, G7(sus4), G7, Gm7, Bbm6. Lyrics: know you, So ex - cuse the part - ing sigh.

Staff 4: Chords: C, GmC, C7, F, A7, D7, C#7, D7. Lyrics: - And I'll watch you go with my

Staff 5: Chords: Gm, Abdim, C7, B7, C7, Dm, Bbm. Lyrics: chin held high. You've been dear and sweet, a

Staff 6: Chords: F, Am7, F, G7, Gm7, C7, Gm6, Cm6. Lyrics: pleas-ure to meet, A spec - ial treat, say I,

Staff 7: Chords: D7, D7+, D7, Gm, G#dim, F, Cm6, D7. Lyrics: - FROM THE FIRST HEL - LO TO THE

Staff 8: Chords: Gm7, C9, Am, C7, 1. F, Abdim, Gm7, C7, 2. Gm7, F. Lyrics: LAST GOOD - BYE. FROM THE - BYE.

FABULOUS CHARACTER

Slowly

To me he's a fab-u-lous char-ac-ter,— He's near and I glow, A
 fab-u-lous char-ac-ter— And I love him so. He walks by my side And I dance on air. —
 — I find he's a kind of a spe-cial guy, My heart can't be wrong, I kiss him and I know why. My
 life is a song He's so mar-vel-ous No one can com-pare. — Till now my
 life was — a mer-ry-go-round; I nev-er knew a care-free day And then it
 hap-pened — I sud-den-ly found The some-one who could make me feel this way. To me he's a
 fab-u-lous char-ac-ter,— He's all I can see, A fab-u-lous char-ac-ter — And
 he'll al-ways be. What's more fab-u-lous He be-longs to me! —

223

Slowly

Fair-y tales — can come true, — It can hap-pen to you — If you're young at heart, —

For it's hard, — you will find, — To be nar-row of mind — If you're young at heart. —

You can go — to extremes — with im - pos-si-ble schemes, — You can

laugh — when your dreams — fall a - part at the seams; And life gets more ex-cit-ing with each

pass - ing day — And love is eith - er in your heart or on the way. — Don't you

know — that it's worth — Ev'-ry trea-sure on earth — To be young at heart, — For as

rich — as you are, — It's much bet-ter by far — To be young at heart. —

And if you — should sur-vive — to a hun-dred and five. — Look at

all — you'll de-rive — out of be-ing a - live! And here is the best part, —

You have a head start — If you are a-mong the ver - y young at heart. —

TILL

Refrain (*expressively*)

Till the moon de - serts the sky

Till all the seas run dry Till then I'll wor - ship

you. Till

the tro - pic sun grows cold Till this young world grows

old My darl - ing I'll a - dore

you. You are my rea - son to

live All I own I would give

Just to have you a dore me.

Till the riv - ers flow up - stream

Till lov - ers cease to dream Till then, I'm yours, be

mine. mine.

SWEDISH RHAPSODY

(Midsummer Vigil)

Moderately bright

C C G7 C

C G7 C C

C G7 C G7

C C G7 C

C C G7 C

Let There Be Love

Lyric by
IAN GRANT

Music by
LIONEL RAND

CHORUS

Guitar

Let there be you ——— And let there be me ———

Let there be oy - sters ——— Un-der the sea ———

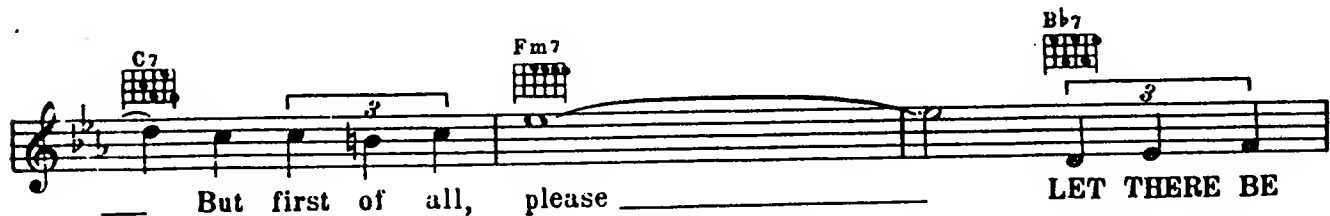
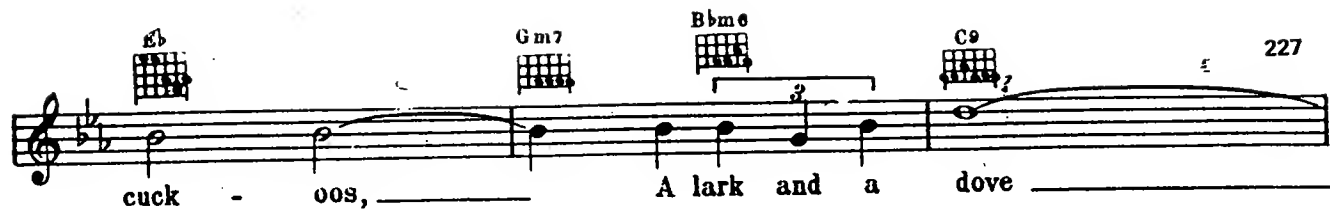
Let there be wind, ——— An oc - cas - ion - al

rain ——— Chi - le con car - ne ———

And spark-ling cham - pagne ——— Let there be birds ———

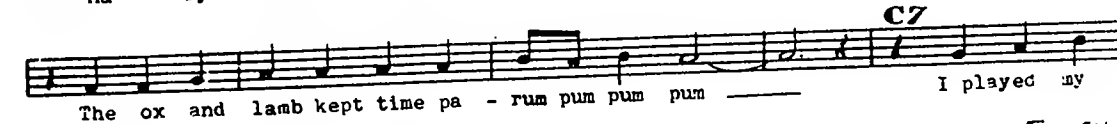
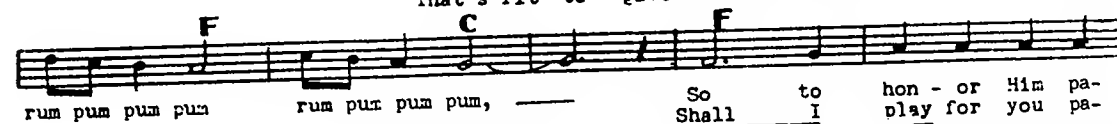
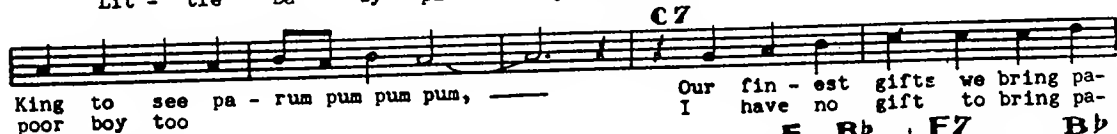
To sing in the trees ——— Some-one to bless me ———

When - ev - er I sneeze ——— Let there be



LITTLE DRUMMER BOY, THE

Moderato



STRANGER IN PARADISE

Moderately

Musical score for the song "Stranger in Paradise". The score is written in G major, 4/4 time, and is marked "Moderately". It consists of nine staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff lines. The lyrics are: "Take my hand, I'm a stranger in par-a-dise, All lost in a won-der-land, A stranger in par-a-dise. If I stand star-ry eyed, That's a dan-ger in par-a-dise. For mor-tals who stand be-side An an-gel like you. I saw your face, And I as-cend-ed Out of the com-mon place In-to the rare! Some-where in space, I hang sus-pend-ed Un-til I know There's a chance that you care. Won't you an-swer the fer-vant prayer. of a stranger in par-a-dise? Don't send me in dark despair, From all that I".

Take my hand, I'm a strang-er in par-a-dise, All lost in a
 won-der-land, A strang-er in par-a-dise. If I stand star-ry eyed,
 That's a dan-ger in par-a-dise. For mor-tals who stand be-side
 An an-gel like you. I saw your face, And I as-
 cend-ed Out of the com-mon place In-to the rare!
 Some-where in space, I hang sus-pend-ed Un-til I
 know There's a chance that you care. Won't you an-swer the fer-vant prayer.
 of a stranger in par-a-dise? Don't send me in dark despair, From all that I

STRANGER IN PARADISE CONT'D

hun-ger for, But open your an-gels arms To the stranger in par-a-dise,

And tell him that he need be A strang-er no more.

I'M JUST A COUNTRY BOY

Moderately slow

Verse:

mf I ain't gon-na mar-ry in the Fall, I

ain't gon-na mar-ry in the Spring; For I'm in love with a

pret-ty lit-tle girl who wears a dia-mond ring, And

Chorus:

 I'm Just A Coun-try Boy, Mon-ey have I none, But I've got sil-ver

in the stars And gold in the morn-ing sun, And gold in the morn-ing sun.

It's All Right With Me

COLE PORTER

It's the wrong time and the wrong place tho' your
 wrong song in the wrong style tho' your
 wrong game with the wrong chips, tho' your

face is charm - ing, it's the wrong face, it's not
 smile is love - ly, it's the wrong smile, it's not
 lips are tempt ing, they're the wrong lips, They're not

her face but such a charm - ing face that it's
 his smile but such a love - ly smile that it's
 lips, but they're such tempt - ing lips that if

all right with me. It's the
 me. You can't know how hap - py I am that we met. I'm
 strange - ly at - tract - ed to you, There's
 some - one I'm try - ing so hard to for - get. Don't
 y. u want to for - get some - one too? It's the
 some night you're free, dear, it's
 all right. it's all right
 with me.

Chord symbols: Cm, F9, Fm, Bb, Bb9, Bb7, Bbm6, C9, F9, F7, G, Fm6, G, G7, Bb, Bbm, Cdim, Abm, Fdim, Eb, Ebmaj.7, Eba, Bbm6, C7(b9), F7, Fm6, G7, Cm6, G, F, G7, F9, F7, Bb9, Gm, D, Fm7, Bb7, Ebmaj.7, Eb7, Eb7+, Abmaj.7, A7, F9, Fm7, Eb.

MARIA: C G7

Doe... a deer, a fe - male deer, Ray... a drop of gold - en

G9 G7 C C

sun, Me... a name I call my self,

G9 G9 C C7

Far... a long, long way to run. Sew... a nee - dle pull - ing

F D7 G

thread, La... a note to fol - low sew.

E7 Am C7 F Dm7

Tea... a drink with jam and bread That will bring us

G7 C G C C

back to do - oh - oh - oh! (Guitar) A deer, a fe - male

(spoken) G7 MARIA: G9 G7 CHILDREN:

deer, Do! (Guitar) A drop of gold - en sun, Re!

C MARIA: C CHILDREN: G9 MARIA:

(Guitar) A name I call my - self. Mi! (Guitar) A

G9 CHILDREN: (sung) CHILDREN: C7

long, long way to run. Fa! Sol! A nee - dle pull - ing

F D7 MARIA: CHILDREN: G

thread. Lal A note to fol - low sol

E7 Am C7 MARIA: F Dm7 G7

MARIA: CHILDREN:

Til A drink with jam and bread That will bring us back to

C ALL: C G7

Doe... a deer, a fe - male deer. Ray... a drop of gold - en

G9 C C

sun, Me... a name I call my - self,

G9 G9 C C7

Far... a long, long way to run. Sew... a nee - dle pull - ing

F D7 G

thread, La... a note to fol - low sew.

COME CLOSER TO ME

(Acércate Más)

COME CLOSER TO ME, — so I — can see heav-en in your
A - CÉR-CA-TE MÁS, — y más — y más pe-ro mu-cho

eyes, COME CLOSER TO ME, — so I — can be close to Par - a-
mas Y bé - sa - me-a - sí, — a - sí — a - sí co - mo { be - sas
au-te - ras

dise; Thrill me with your kiss - es, — Let me learn what bliss is, —
tú; Pe-ro be - sa pron - to, — Por-que es-toy su-frien - do, —

— Kiss me once and then we'll kiss and kiss a - gain and life will be di-
— No lo es-tás tú vien - do que lo es-toy que-rien - do sin que-rer - lo

vine; — Come clos - er, my dear, — so I — can
tú; — A - CÉR - CA - TE MÁS, — y más — y

hear mu-sic in my heart; I've wait - ed so long — to hear — the
más pe - ro mu-cho más; Y bé - sa - me-a - sí, — a - sí — a -

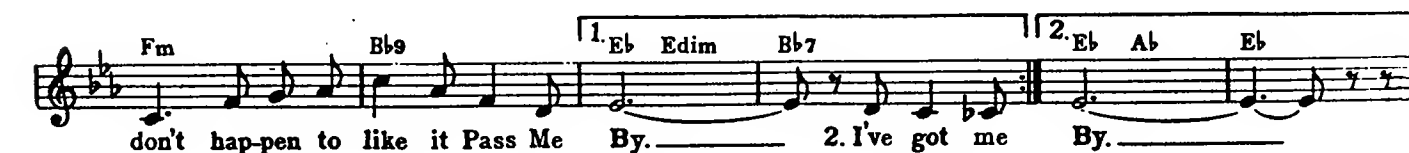
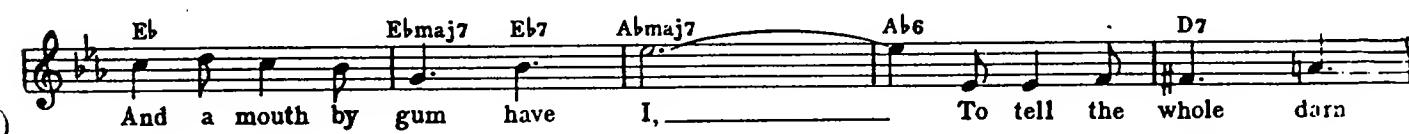
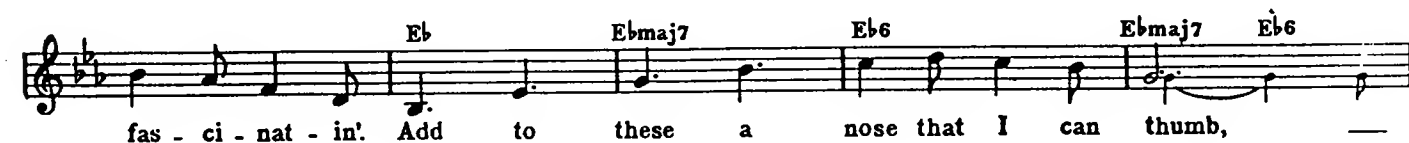
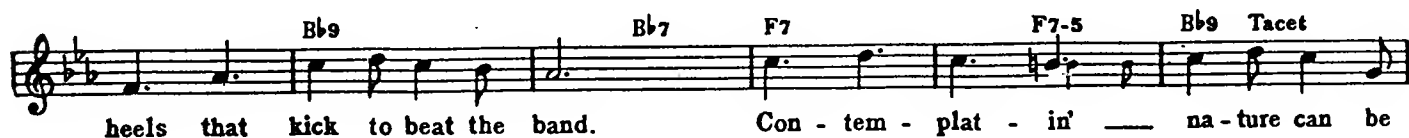
song that your love will start; Dar ling, I'll a - dore you, — live my life just
sí co - mo be - sas tú; A - ca - so pre - ten - des — A de - ses - pe -

for you; — All I ask is this, please give me one more
me — Ven por Díos a dar - me e - se be - so

kiss and whis per you'll be mine. — COME CLOSER TO mine. —
tu - yo que te pí - do yo. — A - CÉR - CA - TE yo.

Pass Me By

233



NON DIMENTICAR

(Don't Forget)

235

Moderately

mf Non Di - men - ti - car — means don't for - get you are — my dar - ling —
Non Di - men - ti - car — my love is like a star, — my dar - ling —

Don't for - get to be — all you mean to me. —
Shin - ing bright and clear —

just be - cause you're here. — Please do not for - get that our lips have
met and I've held you tight dear — Was it dreams a - go my heart felt this
glow, or on - ly just to - night dear? — Non Di - men - ti - car al -
though you trav - el far, — my dar - ling — It's my heart you
own so I'll wait a - lone Non - Di - men - ti car. —

Put On A Happy Face

Refrain

Gray skies are gon-na clear up, _____ PUT ON A HAP-PY FACE;

Brush off the clouds and cheer up, _____ PUT ON A HAP-PY FACE.

Take off the gloom-y mask of trag-ya' de-cid-ed to smile; It's not your style;

You'll look so good that you'll be glad-ya' de-cid-ed to smile!—

Pick out a pleas-ant out-look, _____ Stick out that no-ble chin.

Wipe off that "full of doubt" look, _____ Slap on a hap-py grin! And

spread sun-shine all o-ver the place, Just PUT ON A

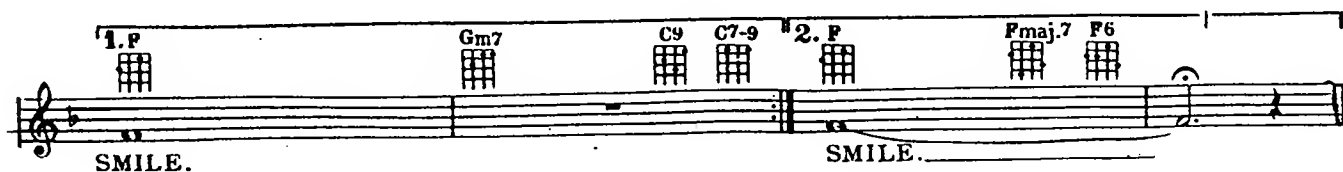
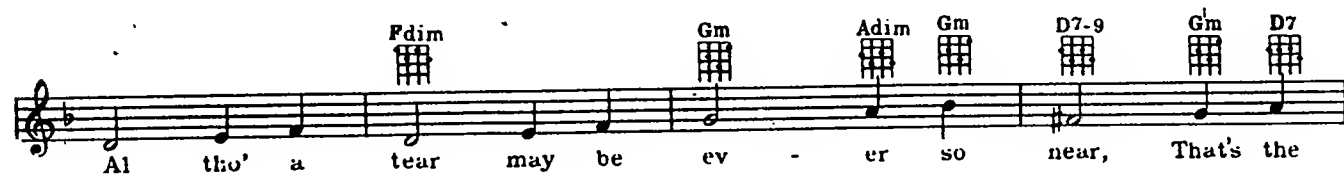
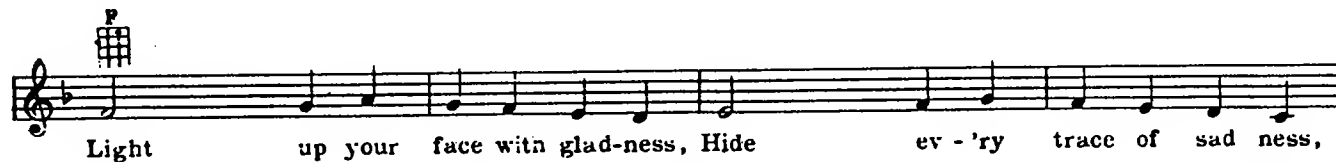
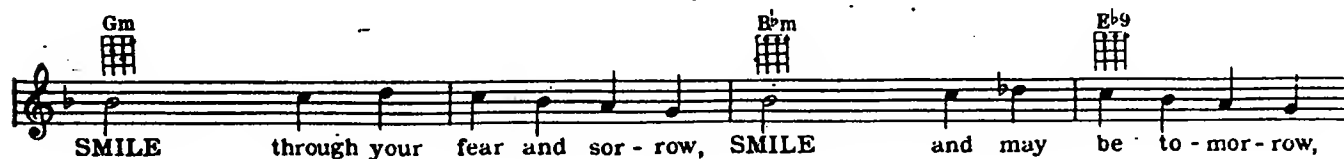
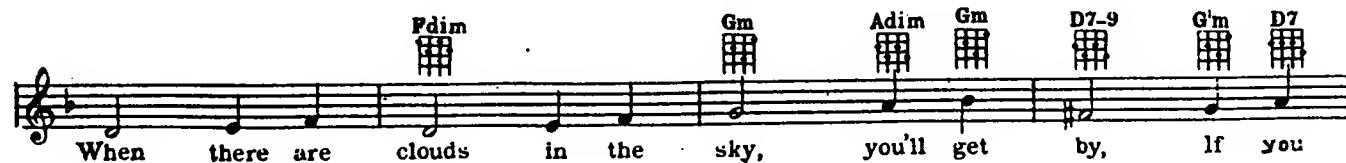
HAP - PY FACE! FACE!

SMILE

Theme from "MODERN TIMES"

237

Refrain



To Think You've Chosen Me

It is - n't just the way you kiss that warms my heart and
sends those shiv-ers to my fin-ger tips. But ev-'ry-time you're close to me a fire starts. TO
THINK YOU'VE CHO-SEN ME to share your lips! It is-n't just the way you smile that thrills me so, and
haunts me dar-ling, e - ven while you're gone. But ev-'ry-time you look at me I'm all a-glow, TO
THINK YOU'VE CHO-SEN ME to smile up - on! I still re-mem-ber the night I found you, Oth-er
arms em-braced you ev -'ry dance. I stood there watch-ing the crowd a - round you. I was
sure I did - n't stand a chance! It is - n't just the way you say "I
love you so!" The thrill is that it's meant for me a - lone. And as the years go by my love for
you will grow, TO THINK YOU'VE CHO-SEN ME to be your own! It own!

SUDDENLY

239

CHORUS 



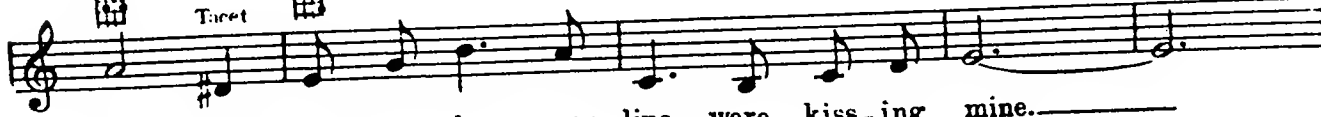
Sud - den - ly the night was ver - y still. _____ Sud - den - ly your



touch be - came a thrill. _____ And sud - den - ly I knew




I was part of you, and yet I told my heart: Be still, be




still. Then sud - den - ly your lips were kiss - ing mine. _____



Sud - den - ly my world be - came di - vine. _____ For when I looked a -



round then I knew I'd found e - ter - ni - ty with you so sud - den -



ly. _____ ly. _____

Yellow Bird

Moderately (*Sweetly*)

Refrain

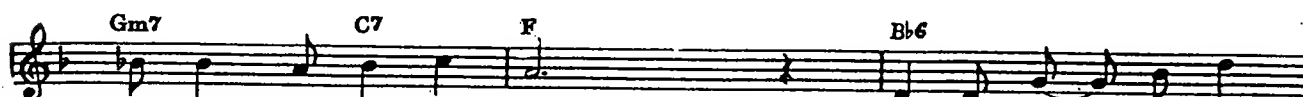


Yel - low Bird, up
Yel - low Bird, up



high in ba - na - na tree.
high in ba - na - na tree

Yel - low Bird, you
Yel - low Bird, you

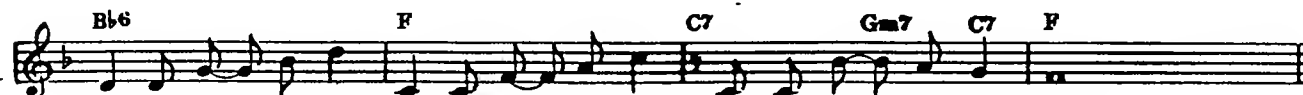


sit all a - lone like me.
sit all a - lone like me.

Did your la - dy frien'
Bet - ter fly — a - way



leave de nest — a - gain? Dat is ver - y sad, make me feel — so bad.
in de sky — a - way. Pick - er com - in' soon, pick from night — to noon.



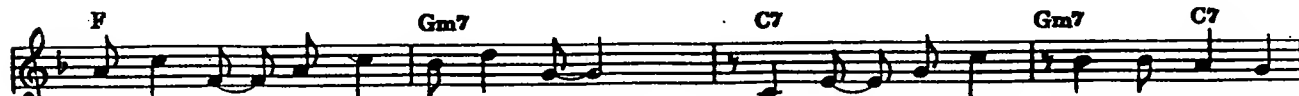
You can fly — a - way, in the sky — a - way. You more luck - y dan me!
Black an' yel - low you, like ba - na - na too. Dey might pick — you some day!

Verse



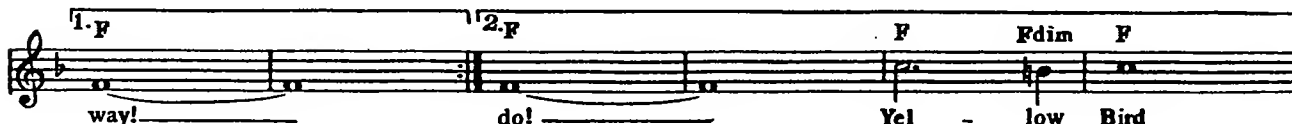
I al - so — have a pret - ty gal, —
Wish dat I — was a yel - low bird, —

She not with — me to - day.
I fly a - way with you.

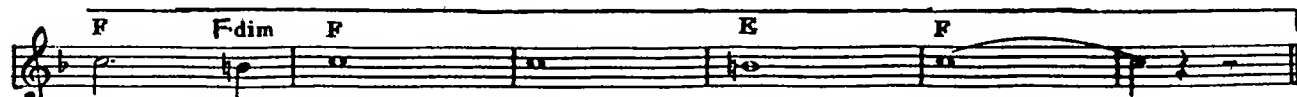


Dey all de — same, de pret - ty gal, —
But I am — not a Yel - low Bird, —

make dem — de nest, den dey fly a -
so here — I sit, noth - in' else to







way! — do! — Yel - low Bird




Yel - low Bird Yel - low Bird.





(1) INNAMORATA (Sweetheart)
From The Paramount Film "Artists and Models"

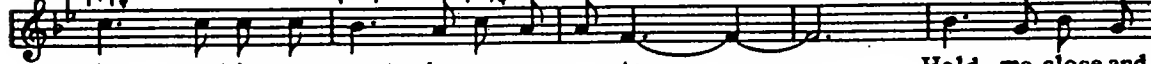
241

CHORUS *    



If our lips should meet, in-nam-o - ra-ta, _____



kiss me, kiss me, sweet, in-nam-o - ra - ta. _____ Hold me close and







say you're mine, _____ with a love as warm as wine. _____



I'm at Heav-en's door, in-nam-o - ra-ta. _____










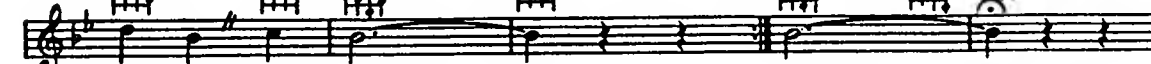
Want you more and more, in-nam-o - ra-ta. _____ You're a sym-pho-



ny, a ver-y beau-ti-ful so-na-ta, my in-nam-o - ra - ta, Say that you're my



sweet-heart, my love. _____ love. _____

IN THE GHETTO

242

Words and Music by
SCOTT DAVIS

Slowly, with feeling

As the

C Em7

snow flies on a cold and gray Chi-ca - go morn - in', A

F G7 C

poor lit - tle ba - by child is born In The Ghet - to.

C

And his ma-ma cries. 'Cause if

Em F G7

there's one thing she does - n't need It's an - oth - er hun - gry mouth to feed In The

C G

Ghet-to. Peo-ple, don't you un - der - stand, the child needs a

F C F G7

help - ing hand, Or he'll grow to be an an - gry young man some-

C F C C F C G

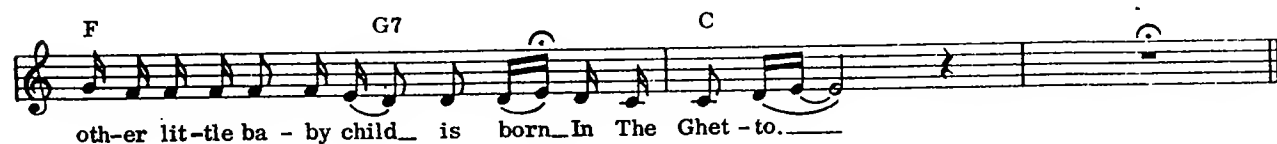
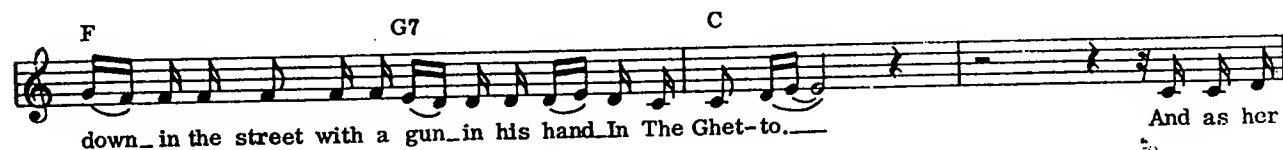
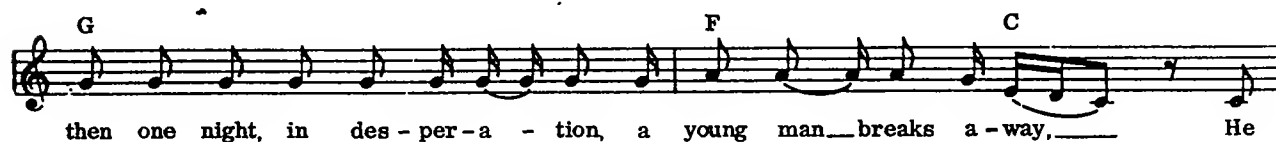
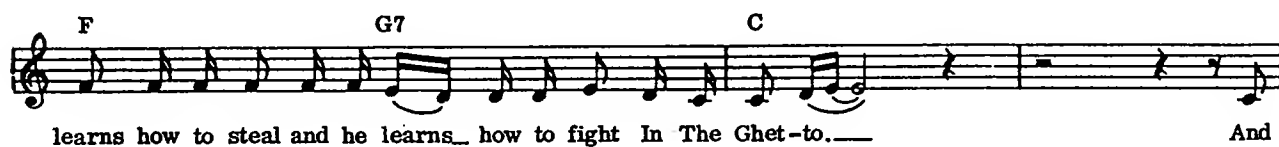
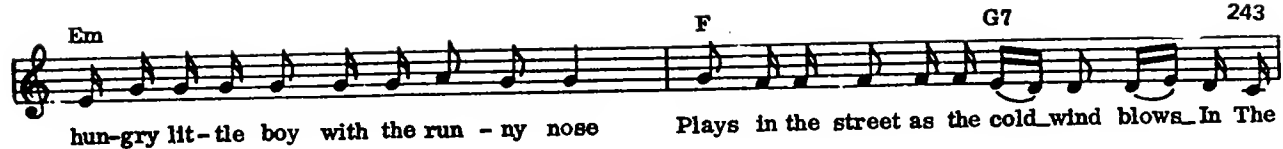
day. Take a look at you and me, Are we too

F7 C F Em

blind to see, Or do we sim - ply turn our heads and

Dm G7 C F C F C

look the oth - er way? Well, the world turns and a



(From the Motion Picture A MAN AND A WOMAN - An Allied Artists Release)

A MAN AND A WOMAN

(Un Homme Et Une Femme)

Original Words by PIERRE BAROUH

English Words by JERRY KELLER

Music by FRANCIS LAI

Moderato

When hearts are pass-ing in the night, In the lone-ly night
 si-lence of the mist, Of the morn-ing mist

Then they must hold each oth-er tight, Oh so ver-y tight
 When lips are wait-ing to be kissed, Long-ing to be kissed.

And take a chance that in the light In to-mor-row's light
 Where is the rea-son to re-sist And de-ny a kiss

They'll stay to- geth- er So much in love. And in the
 That holds a prom- ise Of hap- pi- ness.

The yes-ter- day still sur- rounds you With a warm and

pre- cious mem-o- ry. May- be for to- mor- row

Chords: Dmaj7, C#7, Cmaj7, Cmaj7, F#m7, B7, Emaj7, Emaj7 tacet, Dm7, G7b9, Cmaj7, Dm7, G7, C6, F#m7, B7, Emaj7

Emaj7 Em7 A: Dmaj7 Dmaj7 ^{tacet} 245

we can build a new dream for you and me. This glow we

Dmaj7

feel is some-thing rare, Some-thing real-ly rare So come and
pass-ing in the night, In the rush-ing night A man, a

C#7

say you want to share want to real-ly share the beau-ty
wo-man in the night, In the lone-ly night Must take a

Cmaj7

wait-ing for us there, Call-ing for us there that on-ly
chance that in the light, In to mor-row's light they'll be to -

F#m7 B7 1. Emaj7 Emaj7 ^{tacet} 2. Emaj7

lov-ing can give the heart. When life is
geth-er so much in love, to -

F#7 B7 Emaj7 F#m7

geth-er so much in love So tell me you're not a -

Emaj7 Ebmaj7 Ebmaj7 Dmaj7

afraid to take the chance, Real-ly take a chance Let your heart be-gin to dance,
mu-sic of a glance Of a fleet-ing glance to the mu-sic of ro-mance,

Dmaj7 1. Dmaj7 Ebmaj7 2. Dmaj7 Ebmaj7 Emaj7

Let it sing and dance to the take a chance.
Of a new ro-mance

BLUE ON BLUE

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato, Not Too Fast

Blue on blue, heart-ache on heart-ache, blue on blue,
now that we are through. Blue on blue, heart-ache on heart-ache
and I find I can't get o-ver los-ing you.
1. I walk a - long the street we used to walk. Two by
lone - ly night we meet in dreams. As I
two lov-ers pass and as they're pass-ing by
run to your side you wait with o - pen arms;
I could die 'cause you're not here with me.
o - pen arms that now are closed to me.

Chord diagrams shown above the staff:

- Staff 1: Eb6noBb, Bb, Eb6noBb
- Staff 2: Bb, Eb6noBb, Bb
- Staff 3: Eb6noBb, Eb, F, F7, Bb
- Staff 4: F7, Cm7, F7, Bb, Gm, Eb6noBb
- Staff 5: Cm, Cm7, F7, Bb
- Staff 6: Gm, C7

Now the trees are bare, there's sad-ness in the air and
Through a vale of tears your vi-sion dis-ap-pears and

I'm as blue as I can be. Blue on blue, heart-ache on heart-ache,
I'm as blue as I can be.

blue on blue now that we are through. Blue on blue,

heart-ache on heart-ache and I find I can't get o-ver

1. los-ing you. 2. Night aft-er los-ing you.

LOVE LETTERS IN THE SAND

Moderato

On a day like to-day We passed the time a-
How you laughed when I cried each time I saw the

way Write-ing love let- ters in the sand the
tide take our love let- ters in the sand

sand You made a vow that you would al-ways be true

But some-how that vow meant noth-ing to you

Now my poor heart just aches With ev-'ry wave it
breaks ov-er Love let- ters in the sand.

"Jennie" WAITIN' FOR THE EVENING TRAIN

REFRAIN

I'll be WAIT-IN' FOR THE EVE-NING TRAIN, you'll be the rea-son I'll be wait-in'

for the train, — I'll be swing-in' down a coun-try lane, — Tim-in' my time to the

eve - ning train. — Roll on o - ver the hill, — Roll on

pass-in' the mill, — Roll on near-in' the end — Here she comes, here she comes

round-in' the bend. — You'll be co-sy in a cot-tage small, — the kind they

al-ways build — be-side a wa-ter - fall, — With your hon-ey who will give her all —

Wait-in' in the sun or rain, —

1. Fm7 Abm6 Bb7 (sus 4) Bb7 Eb D (sus 4) Bb7 Bb7+5 -9

WAIT-IN' FOR THE EVE-NING TRAIN. —

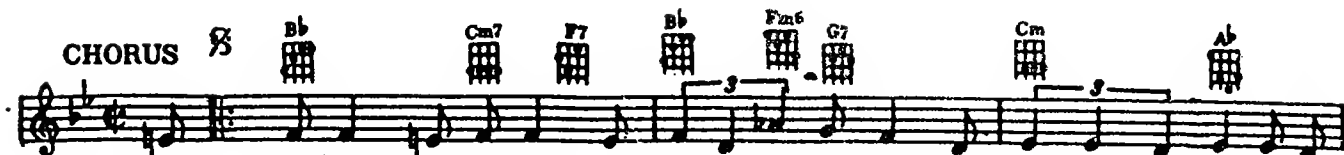
2. Fm7 Abm6 Bb7 (sus 4) Bb7 F#m7 Am6 B7 (sus 4) B7 Fm7 Abm6 Bb7 (sus 4) Bb7 Eb

Wait-in' for the eve-ning, Wait-in' for the eve-ning, WAIT-IN' FOR THE EVE-NING TRAIN. —

Too Long At The Fair

249

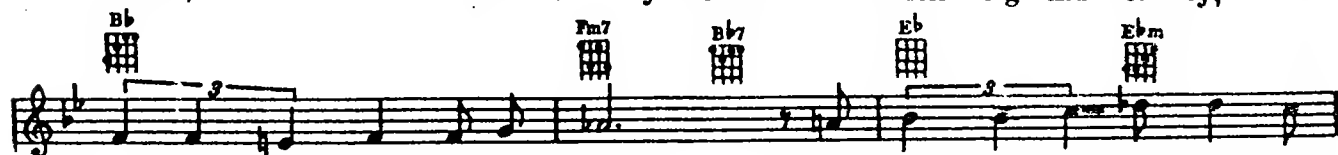
CHORUS



1. I want-ed the mu-sic to play on for-ev - er, Have I stayed TOO LONG AT THE
 2. I want-ed to win all the fab-u - lous trea-sures, Have I stayed TOO LONG AT THE
 3. I want-ed to live in a car-ni-val ci - ty, With laugh-ter and love ev-'ry-



FAIR? I want-ed the clown to be con - stant-ly clev - er, Have
 FAIR? I want-ed to dance all the mer - ri - est mea-sures, Have
 where, I want-ed my friends to be thrill - ing and wit - ty, I



I stayed TOO LONG AT THE FAIR? I bought the blue rib - bons, to
 I stayed TOO LONG AT THE FAIR? I bought me the rib - bons, all
 want - ed some - bod - y to care. I found it was eas - y to



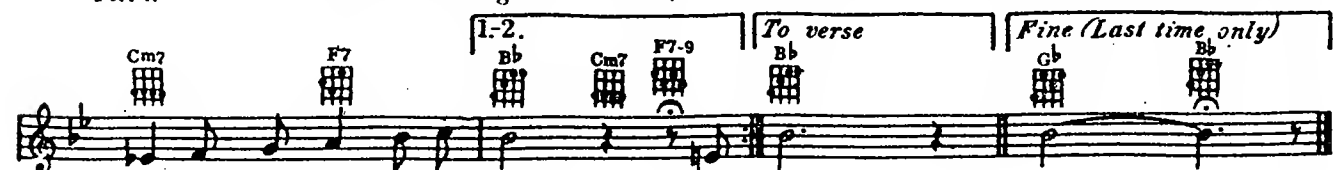
tie up my hair, But I could-n't find — an - y - bod - y to care. The
 shin - y and blue, But now I dis - cov - er them no long - er new. The
 cap - ture suc - cess, But now I'd be will - ing to set - tle for less. The



mer - ry - go-round is be - gin - ning to slow now, Have I stayed TOO LONG AT THE
 lights of the mid - way are fad - ing a - bove me, Have I stayed TOO LONG AT THE
 mer - ry - go-round is be - gin - ning to taunt me, Have I stayed TOO LONG AT THE



FAIR? The mu - sic has stopped, and the chil - dren must go now, Have
 FAIR? I'd bet - ter run home to the peo - ple who love me, For
 FAIR? There's noth - ing to win, and there's no - one to want me, Have



I stayed TOO LONG AT THE FAIR?
 I've stayed TOO LONG AT THE FAIR?
 I stayed TOO LONG AT THE

2. I
 3. I
 FAIR?

FAIR? _____

GOOD - BYE

Key of F \flat (C-E)Words and Music by
GORDON JENKINS

ain $\text{A}\flat 9$ $\text{A}\flat 7(+5)$

I'll nev - er for - get you, I'll

$\text{G} 7(+5)$ $\text{G} 7$ $\text{G} 7(\flat 9)$ $\text{G} 7$ Cm $\text{Cm} 7$

nev - er for - get you, I'll nev - er for - get how we

$\text{A}\flat 7$ Cm $\text{A}\flat 7$ $\text{G} 7$ Cm

prom - ised one day, To love one an - oth - er for - ev - er that ; We

$\text{Fm} 6$ $\text{Fm} 7$ $\text{Fm} 6$ $\text{G} 7(\flat 9)$ C

Said we'd nev - er say, Good - bye.

C $\text{G} 7(\flat 9)$ Bdim

But that was long a go, Now you've for - got - ten, I

C $\text{B}\flat 9$ $\text{B}\flat 7(\flat 9)$

know. No use to won - der why,

$\text{B}\flat 7$ $\text{E}\flat \text{maj.} 7$ $\text{E}\flat 6$ $\text{Fm} 6$ $\text{G} 7$

Let's say fare - well, with a sigh, Let love die, But

we'll go on liv-ing Our own way of liv-ing,

So you take the high road and I'll take the low, It's

time that we part-ed, It's much bet-ter so, But kiss me as you go,

Good-bye. Ill, - 8

I Love The Sunshine Of Your Smile

JACK HOFFMAN & JIMMY MacDONALD

I love the sun-shine of your smile, I love the laugh-ter in your

eyes, In ev-'ry dream I dream of you, You are the

one I i-dol-ize. No-bod-y thrills me like you

do, You turn the grey skies in-to blue for you al-ways

make my life worth-while with the sun-shine of your smile.

Walking The Floor Over You

Words and Music by
ERNEST TUBB

Swingy tempo

Chorus:

1. You left me and you went a way _____ You
 2. (Now,) Dar - ling, you know I love you well _____ }
 3. (Now,) some - day you may be lone - some too _____ }

said that you'd be back in just a day _____ You've
 Love you more than I can ev - er tell _____ I
 Walk - ing the floor is good for you _____ }

bro - ken your prom - ise and you left me here a - lone _____ I
 thought that you want - ed me and al - ways would be mine _____ }
 Just keep right on walk - ing and it won't hurt you to cry. _____ Re -

don't know why you did, Dear — but I do know that you're gone.
 But you went and left me here with trou - bles on my mind.
 mem - ber that I love you — and I will the day I die.

CHORUS

I'm WALK - ING THE FLOOR O - VER YOU _____ I

can't sleep a wink, that is true _____ I'm hop - ing and I'm

pray - ing as my heart breaks right in two, _____ WALK - ING THE FLOOR O - VER

1.-2. Eb F7 Bb7 3. Eb Ab Eb
 YOU. _____ 2. Now, _____
 3. Now, YOU. _____

HERE

Tune Uke
G C E A

Words and Music by
DORCAS COCHRAN and
HAROLD GRANT

Moderately slow

Staff	Chords
1	Bb, Cm, F7
2	Bb, Cm
3	F7, Bb, Cm, F7+, Bb
4	Cm, F7+, Bb, Gm6, A7b9
5	Dm, Gm, C7, F7
6	Bb, Cm, F7
7	Bb, Cm
8	1. F7, Bb, 2. F7, Bb

Here, in this en-chant-ed place; Here, en-closed in your em-
brace. Here with you so near to me:
Here is where I want to be. The world out-side may be thrilled by The
treas-ures that peo-ple buy for gold, But I would rath-er be
thrilled by The treas-ures that I a-lone can hold.
Here, be-side the warmth of you; Here, with-in a dream for
two. Here, for all e-ter-ni-ty;
Here is where I want to be. Here is where I want to be.

The Star Spangled Banner

Arr. by Victor P. Frangipane

Service Version

Key of Ab

FRANCIS SCOTT KEY
JOHN STAFFORD SMITH

With spirit (♩=104)

f Ab Eb Fm C7 Fm Bb7

1. Oh, say can you see by the dawn's ear - ly
2. On the shore, dim - ly seen thro' the mists of the
3. Oh, thus be it ev - er when free - men shall

Eb Ab Eb Ab Eb7 Ab

light, What so proud - ly we hail'd at the twi - light's last
deep, Where the foe's haugh - ty host in dread si - lence re -
stand Be - tween their loved homes and the war's des - o -

Eb Fm C7 Fm Bb7

gleam - ing, Whose broad stripes and bright stars, thro' the per - il
pos - es, What is that which the breeze, O'er the tow - ing
la - tion! Blest with vic - t'ry and peace, may the heav'n's - cued

Eb Ab Eb Ab Eb7 Ab

fight, O'er the ram - parts we watch'd were so gal - lant - ly
steep, As it fit - ful - ly blows, half con - ceals, half dis -
land Praise the pow'r that hath made and pre - served us a

mf Eb7 Ab Eb Ab Eb7

stream - ing? And the rock - et's red glare, the bombs burst - ing in
clos - es? Now it catch - es the gleam of the morn - ing's first
na - tion! Then con - quer we must, When our cause it is

Ab Eb Ab Eb Bbm Fm Bb7

air, Gave proof thro' the night that our flag was still
beam, In full glo - ry re - flect - ed now shines on the
just, And this be our mot - to "In God is our

Eb Ab Bbm Ab Db F7 Bbm F7 Bbm D°

there. Oh, say, does that Star - span - gled Ban - ner yet
stream. 'Tis the Star - span - gled Ban - ner, Oh, long may it
Trust." And the Star - span - gled Ban - ner in tri - umph shall

Ab Eb Eb7 Ab Fm Bb7 Ab Eb7 Ab

wave O'er the land of the free and the home of the brave?
wave O'er the land of the free and the home of the brave!
wave O'er the land of the free and the home of the brave!

MALAGUENA

255
ERNESTO LECUONA

A B \flat C A B \flat C B \flat A B \flat C A B \flat C B \flat

mp "Fly a-way!" said my care-free heart, "To the place where the day-dreams start. Fly a-way!" said my heart to me, "To the shore of the moon-lit sea." 'Tis the gyp-sy code to be fan-cy-free. When I see a road, oh, that's the road for me!

Flamenco Tempo (in 4)

A B \flat A B \flat

mp My Ma-la-gue-na, your eyes shamed the pur-ple Long have I trav-eled, my love, since the night we sky; _____ You were as far as I dreamed you would be. _____ met, _____ Seek-ing in wan-d'ring a-way to for-get. _____

B \flat E7-5

I loved and left you, for I nev-er could de-ny The gyp-sy But it's no mat-ter by what path I may de-part, I can't es-

To Coda A B \flat

strain in me. cape from my

A B \flat A

Light-ly as a song, go-ing where I please, Jour-ney-ing a-long with ev-ry va-grant breeze; Up a

B \flat A

hill, down a stream I fol-low in a dream. _____ D. S. al \diamond Coda

\diamond Coda A B \flat A

heart. Broadly Fast Dm Gm Dm Gm Dm

Slaughter On Tenth Avenue

RICHARD RODGERS

Grave



Bb7

Allegretto (*Strip tease dance*)

G7

Bb7



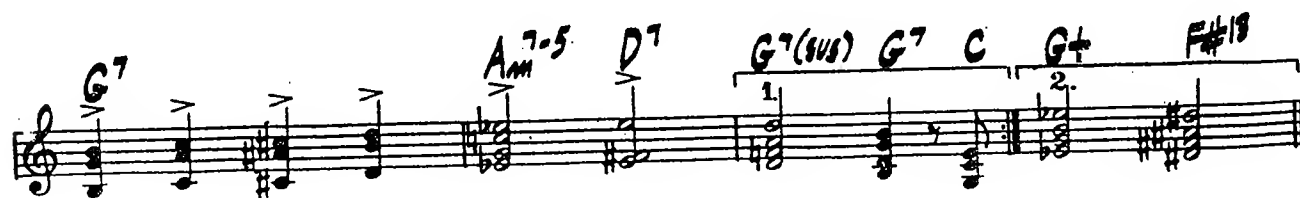
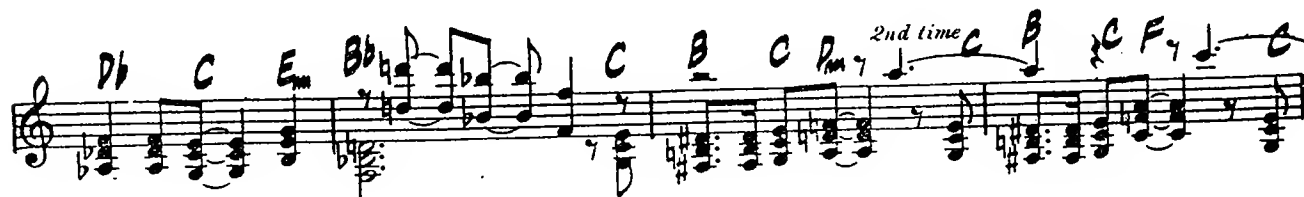
G7

C7

*Junior dances with Vera's dead body.*

Andante doloroso





RHAPSODY IN BLUE

Adapted for the Studio and Home

GEORGE GERSHWIN

Paraphrased and arranged by HENRY LEVINE.

Moderately slow, with expression

mp

F

G7

C7+

F

F7

Bb

D7

Gm7

Bbm

F

Dm7

G7

259

The first system of the musical score is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo and dynamics are marked *ff allargando*. The score is divided into four measures by vertical bar lines. Above the staff, the chords *Gm7*, *Bbm*, *F*, and *Dm7* are written. The first measure contains a triplet of eighth notes (B-flat, D, F) and a quarter note (G). The second measure contains a quarter note (B-flat), an eighth note (D), and a quarter note (F). The third measure contains a quarter note (B-flat), an eighth note (D), and a quarter note (F). The fourth measure contains a quarter note (B-flat), an eighth note (D), and a quarter note (F). The system ends with a double bar line.

The second staff continues the melodic line. It begins with a G⁷ chord and a slur over the first five notes (F³, G³, A³, B³, C⁴). The notes are fingered 3, 4, b5, 1, and 2 respectively. This is followed by a slur over the next four notes (B³, A³, G³, F³), fingered 1, b2, 1, and 2. The staff then has a whole rest. The melody resumes with a C⁷ chord and a slur over the next five notes (C⁴, B³, A³, G³, F³), fingered 3, b4, 5, 1, and 2. This is followed by a slur over the next four notes (E³, D³, C³, B²), fingered 1, 2, 3, and 5. The staff concludes with a final cadence marked with a star (*), consisting of a half note C³ (fingered 1) and a half note B² (fingered 2).

OLD MAN TIME

Words and Music by
CLIFF FRIEND
and JACK REYNOLDS

Moderately bright

1. Old Man Time, _____ he's so mean, _____ Mean - est
2. (Old Man) Time, _____ the bug - a - boo, _____ Ev - 'ry

man _____ you ev - er seen. _____ He gives you
year _____ he chang - es you. _____ He bends your

youth then he steals it a - way, _____ He takes your
back, dims your eyes, you see less, _____ You quake and

nice pret - ty hair, turns it grey, _____ makes you
shake, when he's through you're a mess. _____ there's one

rich, makes you poor, _____ He's a dog that's for sure. _____ All your
thing he can't change, _____ love that's true stays the same, _____ It lives

dreams and your schemes ain't worth a dime, _____ So have a
on, on and on, _____ in an - y clime, _____ So you don't

good time ev - 'ry to day, _____ 'cause you'll nev - er get a -
ev - er have _____ to fret. _____ fall in love and you'll for -

way get, From That old man, Old Man
Old Man

1. C Time. _____ 2. Old Man Time. _____

Chords: G+, C, Cmaj7, C6, C#dim, Dm7, G7, -Dm7, G7, C, Cmaj7, C6, Ebdim, Dm, G7, Dm7, G+7, C, C#dim, G7, Dm7, G7, G+, C, C+7, F6, F#dim, C, A7, A7-5, D9, G9.

Angel Eyes

261

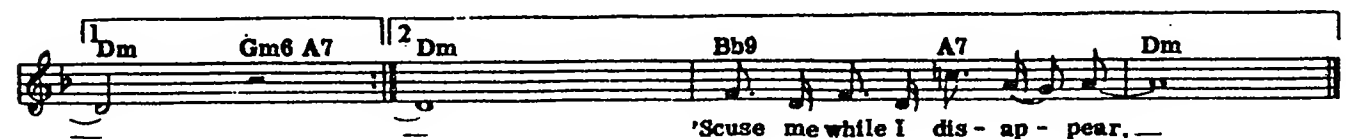
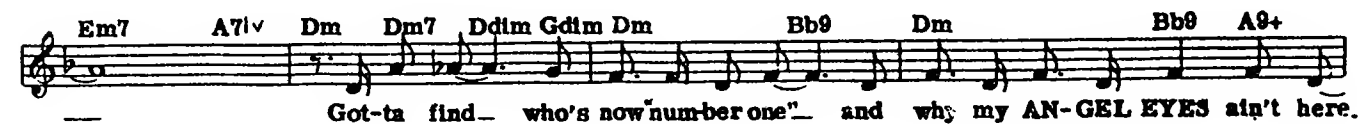
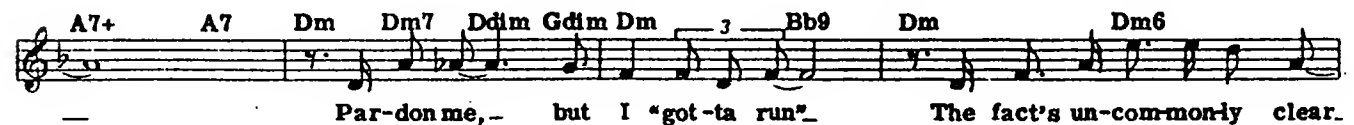
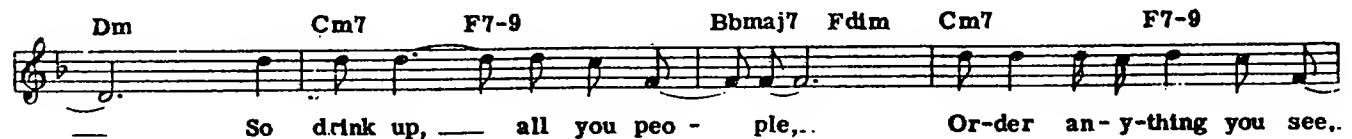
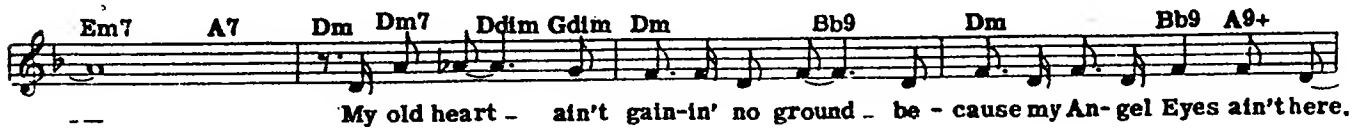
Lyric by
EARL BRENT

As sung by Matt Dennis in the picture, "JENNIFER",
starring Ida Lupino and Howard Duff.

Music by
MATT DENNIS

Slowly, with a beat

CHORUS



YOU MAKE ME FEEL SO YOUNG

Lyric by MACK GORDON
Music by JOSEF MYROW

CHORUS
(with a lilt)

YOU MAKE ME FEEL SO YOUNG, - **You make me feel so**

spring has sprung, And ev-'ry time I see you grin, - I'm such -

- a hap - py - in - di - vid - u - al. The mo - ment that you break, -

- I wan - na go play hide and seek, -

I wan - na go , and bounce the moon, - just like - a toy - ba - loon, -

- You and I are just like a cou - ple of tots, -

- Run - ning a - cross a mead - ow, - pick -

Chords: Bb, Fdim, Cm7, F7, Bb, Fdim, Fm7, F7, Bb, Bb7, Bb7+5, Ebmaj.7, Cm7, Dm7, Gm7, C7, F7, Gm7, F7, Bb, Fdim, Cm7, F7, Bb, Fdim, Fm7, F7, Bb, Bb7, Bb7+5, Ebmaj.7, Cm7, Dm7, Gm7, C7, F7, Bb7, Bbdim, Bb7, Fdim, Bb7, Bbdim, Fm7, Bb7, Ebdim, Gm7, Bbdim, Eb, Cm

G7 Cm C7 F7 Cm7 F7 Cb Bb Fdim Cm7

ing up lots of for - get - me - nots. YOU MAKE ME FEEL SO YOUNG.

F7 Bb Fdim Fm7 F7

You make me feel there are songs to be sung.

Bb Bb7+5 Ebmaj.7 Ebm6 Bb Dm6 Fdim

bells to be rung, And a won - der - ful fling to be flung.

Cm7 F7 Bb Dm6 Fdim Cm7 F7

And e - ven when I'm old and gray, I'm gon - na feel the way I

D7+5 D7 G7-9 Cm G7 Cm

do to day, 'Cause YOU MAKE ME

C7 F7 1. Bb Gm7 Cm7 F7 F7+5

FEEL SO YOUNG.

2. Bb Gm7 Cm7 F7 F7+5 Bb Gm7 Cm7

YOUNG.

F7 F7+5 Bb Bb6

YOUNG.

YOU STEPPED OUT OF A DREAM

Chorus, *Slow (with expression)*

You Stepped Out Of A Dream, You are too won - der - ful

to be what you seem! Could there be eyes like yours, Could there be

lips like yours, Could there be smiles like yours hon - est and cru -

- ly? You stepped out of a cloud, I want to

take you a - way, a - way from the crowd. And have you

all to my - self. a - lone and a - part out of a dream.

safe in my heart.

heart.

1. Cmaj7 C6 Cmaj7 C6 Dbmaj7 Db6 Dbmaj7 Db6 Bbm6 Cm

G Eb7 Ab Abmaj7 Ab6 Ab Gm7 C7

F D7 Ab7

G-9 Cmaj7 C6 Cmaj7 C6 Dbmaj7 Db6 Dbmaj7 Db6

Bbm6 Cm G Eb7 Gb7 F9

Fm6 Cmaj7 C F6

G6 G7+ 1. Cmaj7 C6 Dm7 G7 C F#dim Dm7 G7

2. Cmaj7 C6 G-9 G7 C

TODAY

265

Words and Music by
RANDY SPARKS

Moderately slow

Chorus

To - day while the blos - soms still cling to the vine, I'll taste your straw -
ber - ries, I'll drink your sweet wine. A mil - lion to - mor - rows shall
all pass a - way, Ere I for - get all the
joy that is mine, To - day.

1. 2. (To Verse)
3. (Final ending)

day

Verse

(1) I'll be a dan - dy and I'll be a lov - er, You'll
(2) can't be con - tent - ed with yes - ter - day's glo - ry, I
know who I am by the song that I sing. I'll
can't live on prom - is - es win - ter to spring. To -
feast at your ta - ble, I'll sleep in your clo - ver, Who
day is my mo - ment and now is my sto - ry, I'll
cares what the mor - row shall bring. To -
laugh, and I'll cry, and I'll sing.

As sung by JUDY GARLAND in the Motion Picture "A STAR IS BORN"

The Man That Got Away

F6 *Slowly but insistently*

The night is bit - ter, The stars have lost their glit - ter, The

Gm7 Eb C7 Bb9 Fm7 C7 F Gm F

winds grow cold - er And sud - den - ly you're old - er. And all be - cause of the

Gm Am A7+ D7 D7b9 D7 Gm7

{ man that got a - way, _____ No more { his eag - er call: _____
gal her

C7 Fb A dim Gm7

_____ The writ - ings on the wall, _____ The dreams you dream'd have all _____

C7 F C7 Fb

Gone a - stray. _____ The { man that won you Has
gal

Gm7 Eb C7

run off and un - done you. That great be - gin - ning Has

Bb9 Fm7 C7 F Gm F Gm Am Bb

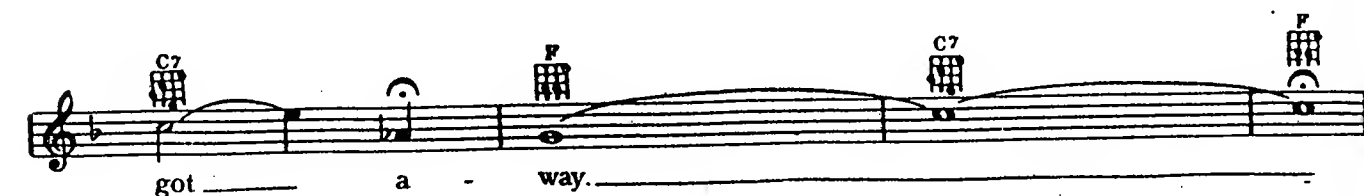
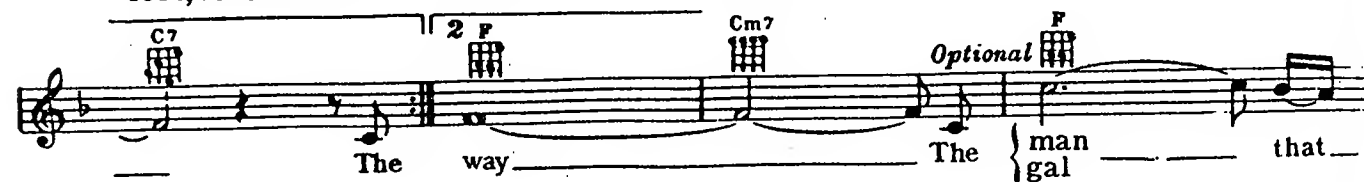
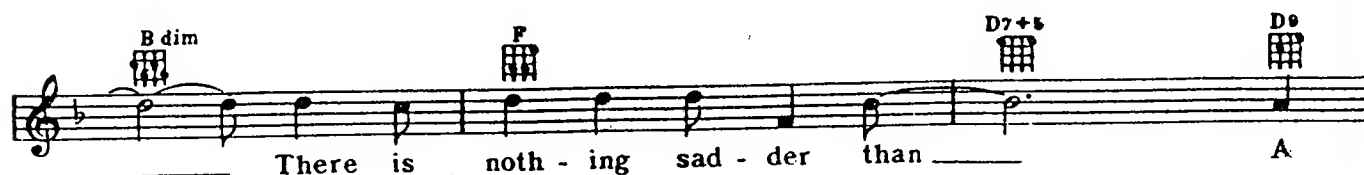
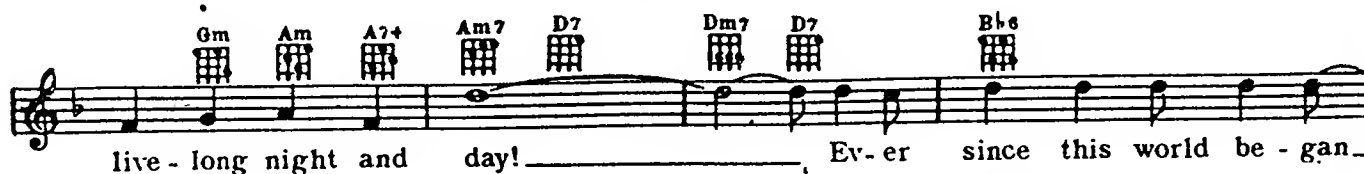
seen the fi - nal in - ning. Don't know what hap - pened, It's all a cra - zy

Am7 D7 Dm7 D7 Gm7 Cb Caug

game! _____ No more that all - time thrill, _____ For

F D7+9 A d.m Gm7 Bbm

you've been through the mill, And nev - er a new love will Be the



(I'm Afraid)

THE MASQUERADE IS OVER

Words by
HERB MAGIDSONMusic by
ALLIE WRUBEL

Refrain

Your eyes don't shine like they used to shine, And the thrill is gone when your lips meet mine. I'm a - fraid the Mas-que-
rade is o - ver And so is love And
love. Your words don't mean what they
used to mean. They were once in - spired, now they're just rou-
tine I'm a - fraid the Mas-que - rade is o - ver
And so is love And so is love. I
guess I'll have to play Pag - liac-ci, and get my-self a clown's dis - guise And

The musical score is written for piano and voice. It features a key signature of one flat (Bb) and a 4/4 time signature. The piano part consists of chords indicated by letter names and symbols (e.g., Eb, G7, Cm, Eb9, Eb7, Ab, C7, F9, F7, Abm, Bb7, Eb, Ebmaj.7, Eb7, Ab6, Ab, Abm6, Eb, Edim, Fm7, Bb7, Eb, G7, Cm, Eb9, Eb7, Ab, C7, F9, F7, Abm, Bb7, Eb, Ebmaj.7, Eb7, Ab6, Ab, Abm6, Eb, Ab, Bb7(b9), Eb, Fm7, Bb7, Ebmaj.7, Eb6, Fm6, Bb7, Ebmaj.7, Eb6). The vocal melody is written on a single staff with a treble clef, including lyrics and musical notation such as notes, rests, and phrasing slurs. The score is divided into sections by the word 'Refrain' and includes a final line of music.

learn to laugh like Pag - liac - ci, with tears — in my eyes. You
 look the same, — you're a lot the same, but my heart says
 "No, — no you're not the same." I'm a - fraid — the Mas-que-
 rade is o - ver — And so is love And so is
 love. Your love. —

BOY MEETS HORN

Words by
IRVING MILLS

Music by
DUKE ELLINGTON and REX STEWART

You'll hear a sym-pho-ny in blue when-ev-er Boy Meets Horn, — you'll hear a mel-o-dy so new when
 Boy Meets Horn, — low and oh, so sweet that it seems — It's like the mel-low mu-sic from an - oth - er
 world of dreams; you'll hear a strange and ten - der tune when-ev-er Roy Meets Horn, — and when the
 mu-sic in the moon-light greets the morn, you'll see him stand - ing way a - bove the
 crowd and rock - in on a cloud — when - ev - er Boy Meets Horn. —

OH, LONESOME ME

By DON GIBSON

CHORUS

Ev - 'ry - bod - y's go - in' out and hav - in' fun _____ I'm
 bad mis - take I'm mak - in' by just hang - in' 'round _____ I

just a fool for stay - in' home and hav - in' none _____ I
 know that I should have some fun and paint the town _____ A

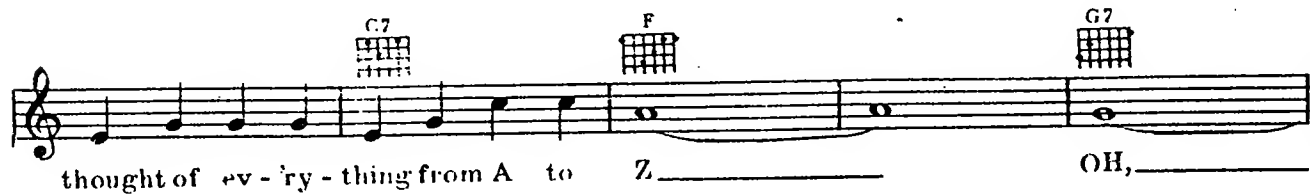
can't get o - ver how she set me free _____
 love - sick fool that's blind and just can't see _____

OH, _____ LONE-SOME ME. _____ A
 OH, _____ LONE-SOME ME. _____

I'll bet she's not like me, she's out and fan - cy free

Flirt - ing with the boys with all her charms _____ But I still love her

and, broth - er, don't you know I'd wel - come her right back here in my

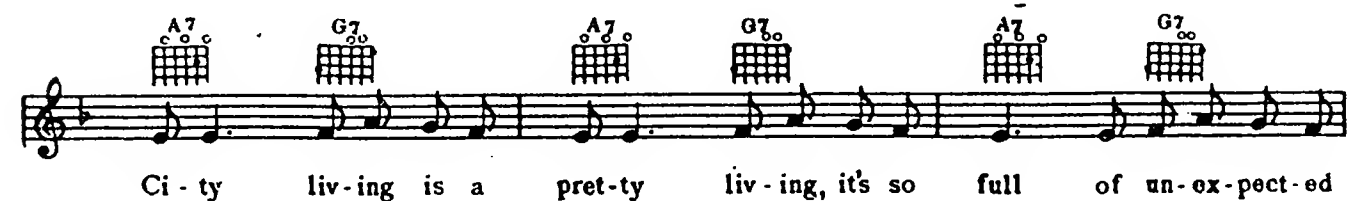
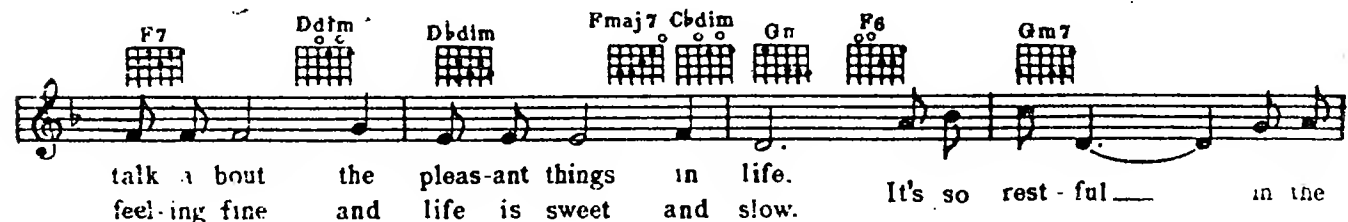
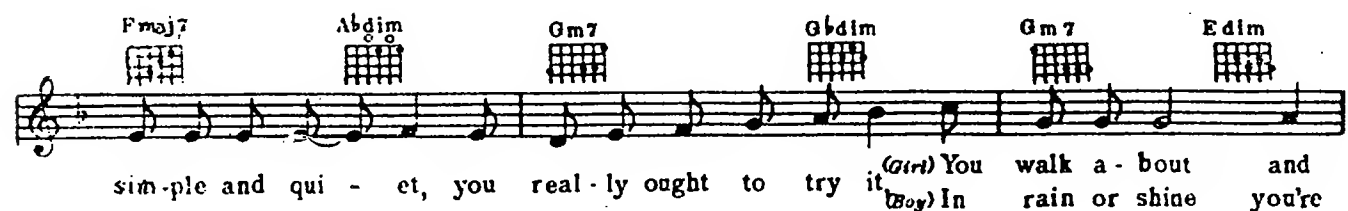


ARTHUR HAMMERSTEIN & DUDLEY WILKINSON

Because Of You

Be - cause of you there's a song in my heart. Be - cause of you my ro -
dance had its start. Be - cause of you the sun will shine, The moon and stars will say you're
mine For - ev - er and nev - er to part. I on - ly live for your love and your
kiss, It's par - a - dise to be near you like this, Be - cause of
you my life is now worth - while; And I can smile be - cause of you.

It's So Peaceful In The Country



273

Chords: Gm, C-9, Gm7, Fmaj7, Abdim, Gm7, Gbdim, Bb, Bb add E, Cm, D7, Gm7, C9, 1. Edim, F, 2. Edim, F.

Lyrics: trees and hills. IT'S SO PEACE-FUL IN THE COUN-TRY. It's so sim-ple and qui - et, some day you're bound to try it, The on-ly place to be, the place for you and me, where it's peace-ful in the coun-try. IT'S SO COUN-TRY.

Yakety Axe (Also known as Yakety Sax)

RANDY RANDOLPH & JAMES RICH

Chords: C, G7, C, C7, F, G7, C, G7, C, F, C7, F, F7, Bb9, F, C7, F.

Performance instructions: To next strain, Fine, D. S. al Fine.

I Wish I Were In Love Again

Refrain *G* *p-mf* *A#dim* *G*

1. The sleep-less nights, The dai-ly fights, The quick to-bog-gan when you
 2. (The) fur-tive sigh, The black-ened eye, The words "I'll love you till the

A#dim *G* *A#dim*

reach the heights; I miss the kiss-es and I miss the bites, I
 day I die," The self-de-cep-tion that be-lieves the lie, I

D7 *C#dim* *D7 D7(sus.4)* *3* *A#dim*

wish I were in love a-gain! — The brok-en dates, The end-less ets, The
 wish I were in love a-gain! — When love con-geals It soon re-veals The

G *A#dim* *G*

love-ly lov-ing and the hate-ful hates, The con-ver-sa-tion with the
 faint a-rom-a of per-form-ing seals, The dou-ble cross-ing of a

A#dim *D7* *G7*

fly-ing plates, I wish I were in love a-gain!
 pair of heels I wish I were in love a-gain!

C *Cm* *G* *E+* *A7* *D7* *G* *G7*

No— more pain, No— more strain,
 No— more care, No— de-spair.

C *Cm* *G* *E+* *A7*

Now— I'm sane, but— I would rath-er be
 I'm— all there now,— But I'd rath-er be

D7 *p* *G* *A#dim*

ga-ga! — The pulled out fur of cat and cur, The
 punch-drunk! — Be-lieve me sir, I much pre-fer The



fine mis - mat - ing of a him and her, I've learned my les - son, but I
 clas - sic bat - tle of a him and her, I don't like qui - et and I

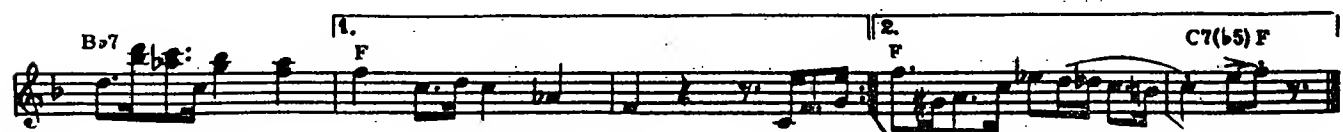
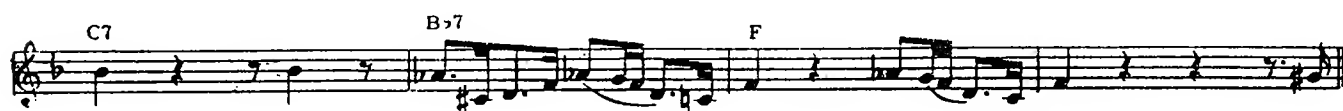


wish I were in love a gain! The
 wish I were in love a - gain!

THE ORIGINAL BOOGIE WOOGIE

By
CLARENCE "Pine Top" SMITH

Boogie Tempo



COLONEL BOGEY

By KENNETH J. ALFORD
(F. J. RICKETTS)

March tempo

Upper

C

Cdim.

C

Gdim.

G7

1.

C

Cdim.

G

D7

G

2.

C

F6

G7

C

Fine

Am

ff

F7

Am

(h)

Piano accompaniment for the first system. The right hand features a melody with eighth and sixteenth notes, accented with a 'Dm' chord. The left hand provides a bass line with eighth notes and triplets. The system concludes with a 'D.S. al Fine' instruction and a repeat sign.

BUNNY HOP, THE

Vocal melody for "Bunny Hop, The". The lyrics are written below the notes. Chords are indicated above the staff. The melody is in a key with one flat (B-flat).

Put your right foot for- ward Put your left foot out

Do THE BUN- NY HOP Hop! Hop! Hop! Dance this new cre- a- tion.

It's the new sen- sa- tion Do the BUN- NY HOP

Hop! Hop! Hop! Let's all join in the fun fa- ther, moth- er, son

Do THE BUN- NY HOP Hop! Hop! Hop!

CLASSICAL GAS

By
MASON WILLIAMS

Rubato

mf

a tempo

For Coda

The musical score for "Classical Gas" by Mason Williams is presented in a standard piano and guitar format. It consists of eight systems of music. The first system begins with a *Rubato* tempo marking and a mezzo-forte (*mf*) dynamic. The key signature is one flat (B-flat major or D minor). The score includes various chords, with guitar chord diagrams provided for many of them. The tempo changes to *a tempo* in the second system. The piece features first and second endings, and a section marked "For Coda" in the fourth system. The score concludes with a Coda symbol. The notation includes treble and bass staves with notes, rests, and articulation marks.

a tempo

D4 G4 D4 C A G C F D A7sus

Dm Am C G7 C Am G Em Am G Am G C D G E Am D Am D Am G C F D A7sus Dm

D.S. al Coda (taking 2nd time bar)

OLD CAPE COD

Refrain * Eb Bbm7 Eb9 Ab Db9

If you're fond of sand dunes and salt-y air, - Quaint lit-tle vil-lag-es here and there; -

Eb C7 F7 Bb7 Fm7 B9 Bb7

You're sure to fall in love with OLD CAPE COD. _____

Eb Bbm7 Eb9 Ab Db9

If you like the taste of a lob-ster stew, - Served by a win-dow with an o-cean view: -

Eb C7 F7 Bb7 Eb Bbm7 Eb7 Bbm7 Eb7-9

You're sure to fall in love with OLD CAPE COD. _____

Ab Bb7 Eb Edim Fm7 Bb7-9 Ebmaj7 Eb7

Wind-ing roads that seem to beck-on you, Miles of green be-neath the skies of blue;

Ab Adim Eb Bbm C7 Fm7 F7 Bb7 Bb7+5

Church bells chim-ing on a Sun-day morn', Re-mind you of the town where you were born.

Eb Bbm7 Eb9 Ab

If you spend an eve-ning, you'll want to stay, - Watch-ing the moon-light on

Db9 Eb C7 F7 Bb7 (opt.)

Cape Cod Bay; - You're sure to fall in love with OLD CAPE

1. Eb Cm7 Fm7 B9 Bb7 2. Eb Fm7 Eb Eb6

COD. COD.

I'M A DREAMER, AREN'T WE ALL

Moderate

Chords: C, B7, Bb7, A7, Dm7, Fm6, C, Am, D7, Fm, G7, C, Bb7, A7, Dm7, Fm6, C, B7, E7, Am, D7, G7, C.

I'm a dream-er, Aren't We All? Just a
 dream-er, Aren't We All? In my dreams each
 night, it seems My sweet-heart comes to call,
 He's so charm-ing, Strong and tall, It's a-
 larm-ing, How I fall. He's i-deal But
 then he is- n't real, And I'm a fool! But Aren't We All?

"Silk Stockings"

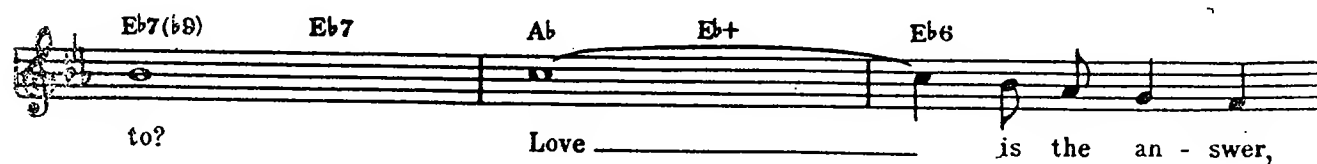
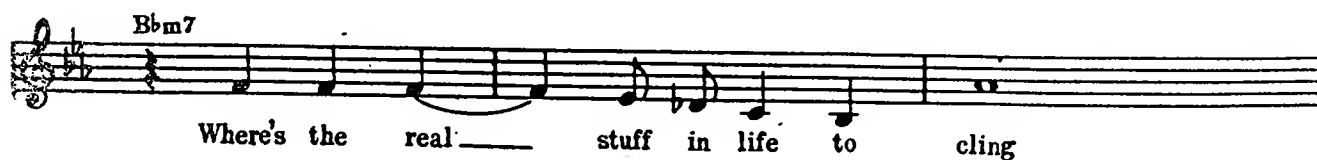
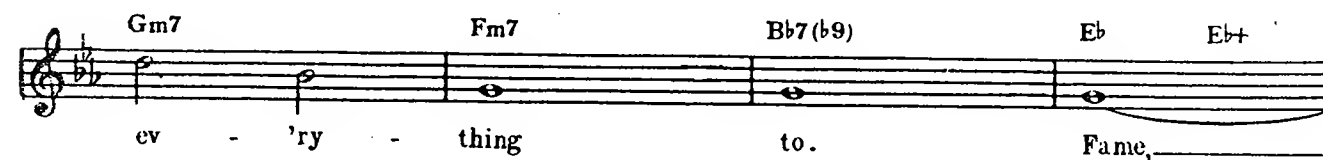
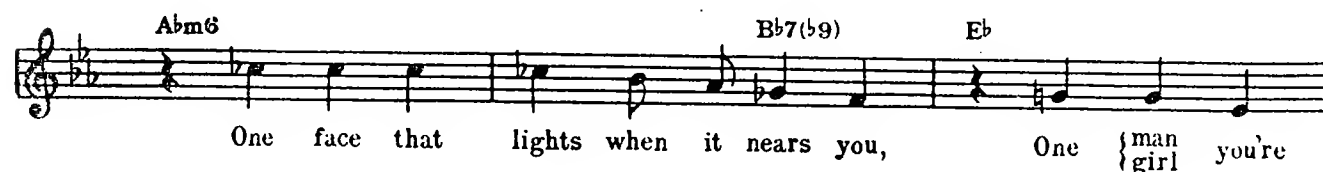
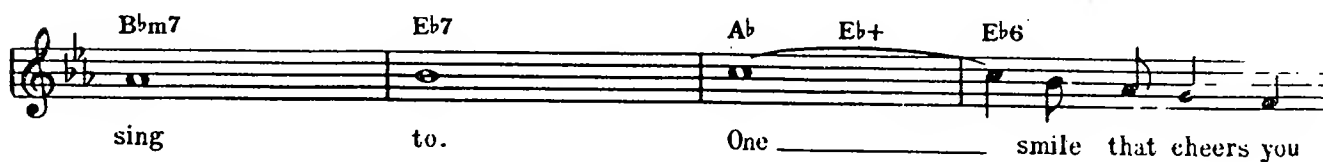
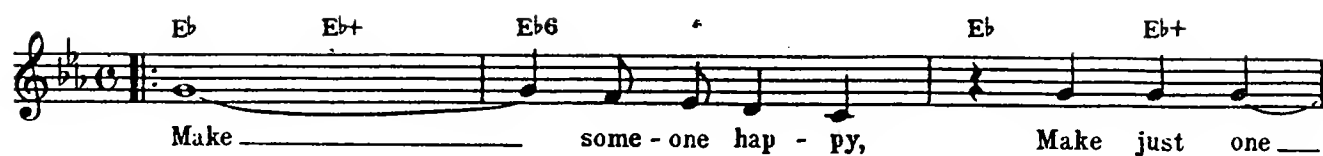
All Of You

COLE PORTER

Chords: A+, E+, A+m, A+, Eb, A+m, Eb, Ebdim, B-9, E+, B-m7, C7, C7b9, C7+, Fm, Bb7, A+, Eb, A+m, A+, Eb, C7, Em, A+, Ebdim, G7+, G7, Bbm6, C7, Fm, C7, Fm, Bb7, 1. E+, Bbdim Bb7, 2. E+.

I love the looks of you, the
 lure of you, The sweet of you, the
 pure of you, The eyes, the arm, the
 mouth of you, The East, West, North and the
 South of you. I'd love to gain com-
 plete con-trol of you, And han-dle
 e-ven the heart and soul of you. So
 love, at least, a small per-cent of me, do,
 For I love all of
 You. I love the You.

Make Someone Happy



Abm6 Bb7(b9) Eb EbG

Some - one to love is the an - swer. Once you've

Ebmaj7 Cm7 Gm7 C9

found him, her, Build your world a - round him, her,

Fm7 Bb7 Eb

Make _____ some-one hap - py, Make just one _____

Gm7 C7(b9) Fm7 Bb7(b5)(alt.) Fm7 Bb7

_____ some-one hap - py And you _____ will be hap - py

1. Eb Ebmaj7 Gm7 Fm7 Bb7 2. Eb

too. too. _____

YOU'VE GOT ME CRYING AGAIN

Moderato

C Cdim G7 Dm7

You've got me cry- ing a- gain, You've got me sigh- ing a-

C6 Gdim G7 G+

gain, That is this love all a- bout? I'm in, I'm

C Cdim G7

out. Your kiss- es right from the start

Dm7 Am D7

Came from your lips, not your heart. You me'e me hap- py and










































C Gdim Dm7 G7 G+ C

then Some- bod- y new looks good to you.

D7 C Dm7 G7 C

You've got me cry- ing a- gain, Just cry- ing for you.

Wait Till You See Her

Rerain     
 Wait till you see her, see how she looks, Wait till you
    
 hear her laugh. Paint - ers of paint - ings,
    
 writ - ers of books, Nev - er could tell the half.
    
 Wait till you feel the warmth of her glance.
     
 Pen - sive and sweet and wise. All of it love - ly,
    
 All of it thrill - ing; I'll nev - er be will - ing to free
     
 her, When you see her, You won't be -
   || 2. Eb 
 lieve your eyes. eyes.

MARIANNE

285

Moderato



1. Mar - i - anne, oh, Mar - i - anne, Oh, won't you mar-ry me? We can have a
2. When she walks a - long the shore— Peo-ple pause to greet. White birds fly a -
3. When we mar-ry we will have A time you nev-er saw. I will be so



bam-boo hut And bran-dy in the tea. Leave your fat old ma - ma home, She
round her; Lit-tle fish come to her feet In her heart is love, But- i'm the
hap- py, I will kiss my mother-in - law. *(Phooey!)* Chil-dren by the doz - en In and



nev - er will say yes. If ma-ma don't know now, She can guess My, my yes.
on - ly mor-tal man Who's al-lowed to kiss my Mar - i - anne. *(Don't rush me.)*
out the bam-boo hut, One for ev-ry palm tree And co-ky - nut. *(Hurry up now. Spoken)*



All day, all night, Mar - i - anne, _____ Down by the



sea - side sift - in' sand. _____ Ev - en lit - tle chil - dren love



Mar - i - anne, _____ Down by the sea - side sift - in' sand. _____

Theme Song
From Westinghouse "Studio One" Summer Theatre Production of
SONG FOR A SUMMER NIGHT

Theme (A)

Slowly

Theme (A) is a musical score in G major, 4/4 time, marked "Slowly". It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and quarter notes. Chord symbols C9 and F are placed above the staff. The second staff continues the melody with chord symbols C9 and F. The third staff begins with a repeat sign and the word "Fine" above it, followed by a double bar line. The melody continues with chord symbols F7 and Bb. The fourth staff continues the melody with chord symbols Bbm, C7, and "D. C. al Fine" above the final measure.

Theme (B)

Theme (B) is a musical score in G major, 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and quarter notes. Chord symbols C9 and F are placed above the staff. The second staff continues the melody with chord symbols C9 and F, followed by a repeat sign and the word "Fine" above it. The third staff continues the melody with chord symbols F7 and Bb. The fourth staff continues the melody with chord symbols Bbm, C7, and "D. C. al Fine" above the final measure.

THE HUCKLE BUCK

287

Slow Blues

C G7 C F G7

Here's _____ a dance you should know When _____ the lights are

C G7 C

down low. Grab _____ your ba - by, then go.

C

Do The Huck-le Buck, Do The Huck-le Buck, If you don't know how to do it,

C7 F7

Boy, you're out of luck! Push your part-ner out Then you hunch your back.

C G7 F7

Start a lit-tle move-ment in your sac-ro - il - i - ac. Wig - gle like a snake

F7 C

Wad-dle like a duck That's the way you do it when you do The Huck-le Buck.

BE MY LOVE

Moderato

Cm Am E7

Be my love, for no one else can end this yearning,
and with your kis-ses set me burn-ing,

Am F#7-5 E7 G#m Am

this need that you and I a lone cre- ate. Just fill my arms —
one kiss is all I need to seal my fate, and, hand in hand,

1. G#m 2. Am 3. F#m 4. A7

the way you've filled my dreams, — the dreams that you in- spire — with ev-'ry
we'll find love's

1. Am 2. Am 3. Am 4. Am

sweet de- sire. — prom-ised land, there'll be no one but you, for

L7 D#6 F7 Am7 G7 C

me, e- tern- al- ly, if you will be my love.

From The Paramount Picture "THE STERILE CUCKOO"

COME SATURDAY MORNING

"SANDPIPERS"

Words by
DORY PREVINMusic by
FRED KARLIN

Moderato but not too slow

Piano introduction in B-flat major, 2/4 time. The right hand features a melody of eighth notes, and the left hand provides a steady eighth-note accompaniment. The piece begins with a mezzo-forte (mf) dynamic.

Piano accompaniment for the first system of the song. The right hand continues the melody with some rests, while the left hand maintains the eighth-note accompaniment.

Vocal melody and piano accompaniment for the second system. The vocal line includes the lyrics: "Come Sat - ur - day morn - ing I'm / Come Sat - ur - day morn - ing I'm". The piano accompaniment features a mezzo-piano (mp) dynamic.

Vocal melody and piano piano accompaniment for the third system. The vocal line includes the lyrics: "go - ing a - way with my friend; / go - ing a - way with my friend; We'll / We'll". The piano accompaniment continues with a piano (p) dynamic.






Sat - ur - day spend till the end of the day.
 Sat - ur - day laugh more than half of the day.






Just I and my friend.
 Just I and my friend.











We'll trav - el for miles in our Sat - ur - day smiles,
 dressed up in our rings and our Sat - ur - day things,





and then we'll move on.

Ab Gm Cm Fm7 Fm9

But we will re - mem - ber long af - ter

Bb9 Bb7 Eb Bb7sus Eb Ab A+6

Sat - ur-day's gone. Come Sat - ur - day Morn ing.

1. Eb Eb7sus Eb Ab A+6

Come Sat - ur - day Morn - ing.

2. Eb Bb7sus Eb Ab A+6 Repeat and fade

Come Sat - ur - day Morn - ing.

I'D RATHER LOVE YOU

"CHARLEY PRIDE"

291

Words and Music by
JOHNNY DUNCAN

Slowly



Chord diagrams: C, F, C

If to - night — should be our last night to - geth-er — I'm not

mp

Chord diagrams: F, G7

sor-ry that we fell in love — at all. — If to -

Chord diagrams: C, F, C, F

mor-row's sun should find — me hurt - in' for — you I know that the

price for lov - in' you — would still — be small. — For I'd

nev-er know the thrill of your sweet — lips — And the

chills I get just know-in' — that — you're mine, —

'Cause I'd spend my life not know - in' what real

love _____ is. Oh no, though I'd be hurt-in' _____

I'm still _____ cer - tain _____ That I'd

rath - er love and lose _____ you than nev - er know your love _____ at

1. C all, _____ For I'd all, _____
2. C

RAINY NIGHT IN GEORGIA

BROOK BENTON




 3
 Hov-er-ing by my suit-case. try-in' to find a warm place to spend the night.—




 Heav-y rain— fall-in'. seems I hear your voice call-in' "It's all right."




 3 3
 A Rain-y— Night In Geor-gia, A Rain-y— Night In





 3 3 3 3
 Geor-gia. it seems like it's— rain-in' all— o-ver the world. It



 3 3 3
 seems like it's rain-in' all— o-ver the world. Ne-on sign a-flash-in'.



 3
 Tax-i-cabs and bus-es pass-ing thru the night. A




 dis-tant moan-ing of the train seems to play a sad re-frain to the night.




 3
 A Rain-y— Night In Geor-gia, Such a Rain-y Night In

295

thing. I find me a place in a box car — so I take out my gui - tar — to

Gmaj7

pass some time. Late at night it's hard to rest, I

hold your pic - ture to my chest and I'm all right.

But it's A Rain-y Night In Geor-gia, Ba-by it's A Rain-y Night In

Geor - gia I feel it's rain-in' all o - ver the world, kind-a

lone-ly night, — you're talk - in' 'bout a

Repeat and fade

rain-y, rain-y, rain-y, rain-y, rain-y, rain-y, rain-y, rain-y.

Venus

THE SHOCKING BLUE

Words and Music by
R. van LEEUWEN

Moderately, with a beat.



Em A Em A

1. A god - dess on a moun - tain top — was
2. (Her) wea - pons were her crys - tal eyes —

mf

Em A Em A Em A

burn - ing like a sil - ver flame. — Sum - mit of beau - ty and love, —
mak - ing ev - 'ry man mad. — Black as the dark — night she was. —

Em A Em A Em

— and Ve - nus was her name.
— Got what no - one else had.

Chorus

Am D Am D Em A

She's got it, yeah, ba - by, she's got it.

f

Em A C F#m7 (Bbass) B7 Em A

Well, I'm your Ve-nus, I'm your fire_ at your_ de - sire_

Em A C F#m7 (Bbass) B7

Well, I'm your Ve-nus, and I'm your fire_ at your_

Em A 1. Em A 2. Em A Em

— de - sire... 2. Her

mf

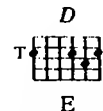
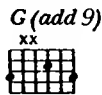
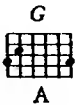
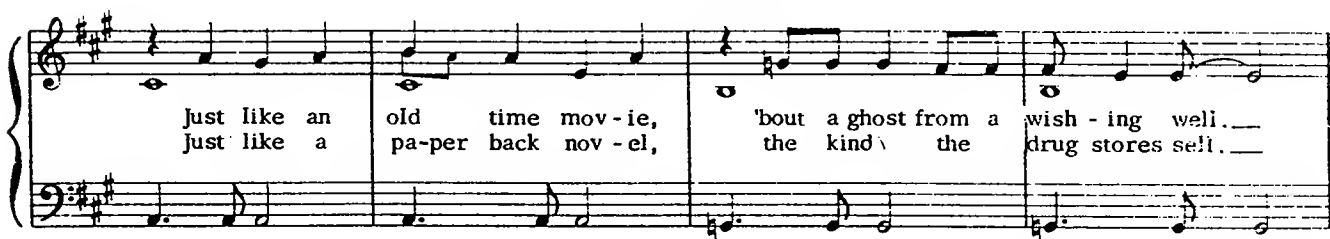
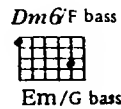
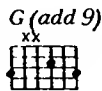
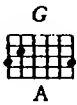
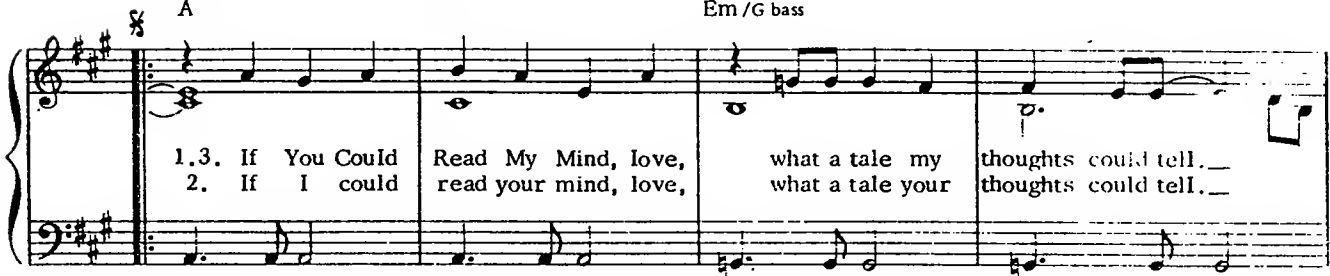
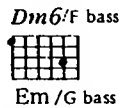
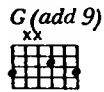
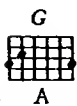
IF YOU COULD READ MY MIND

Words and Music by
GORDON LIGHTFOOT

Medium rock tempo

*Guitar → G
(Capo up
2 frets)

Keyboard → A



Last time
to Coda



* Play thumb and finger style.
Medium Latin feeling as in
a beguine. G. L.

Em F#m C D G C

feet. You know that ghost is me. And I will nev - er
me. But he - ros of - ten tali, and you won't read that

(5th on top)
G/B bass A/C# bass Am7sus B sus D E G A G(add 9)

be set free as long as I'm a ghost that you can't see.
book a - gain be - cause the end-ing's just too hard to take!

Dm6/F bass Em/G bass G A Dm6/F bass Em/G bass

G G(add 9) C

I'd walk a - way like a mov-ie star who gets

D Em C G C

burned in a three-way script. En-ter num - ber two; A mov-ie queen to

300

(5th on top)
G/B bass

A/C# bass

Am7sus



B sus

D



E

Em



F#m

play the scene of bring-ing all the good things out of me. But for

C



D

G



A

C



D

now, love, let's be real: I nev-er thought I could

(5th on top)
G/B bass

A/C# bass

Am7sus



B sus

D



E

feel this way and I've got to say that I just don't get it.

C



D

(5th on top)
G/B bass

A/C# bass

Am7sus



B sus

I don't know where we went wrong, but the feel-in's gone and I

D



E

G



A

G(add 9)



G



G(add 9)

D. S. $\frac{3}{4}$
al Coda

just can't get it back.

Coda

Em F#m C D G C (5th on top) G/B bass A 7#4 bass

feet. But sto-ries al-ways end, and if you read be-tween the lines, you'd

Am7sus B sus D E Em F#m C D G

know that I'm just tryin' to un-der-stand the feel-in's that you lack. I

C D (5th on top) G/B bass A/C# bass Am7sus B sus D E

nev-er thought_ I could feel this way_ and I've got to say_ that I just don't get it.

C D (5th on top) G/B bass A/C# bass Am7sus B sus D E

I don't know where we went wrong, but the feel-in's gone_ and I just can't get it back!

G A G(add 9) Dm6/F bass Em/G bass G A

ritard.

"JOAN BAEZ"

THE NIGHT THEY DROVE OLD DIXIE DOWN

Words and Music by
J. ROBBIE ROBERTSON

Moderately

Vir-gil Caine is my name, and I drove on the Dan - ville train,

'til so much cav-al-ry came, and tore up the tracks a - gain.

In the win-ter of six - ty five, we were hun - gry, just bare-ly a - live.

I took the train to Rich-mond that fell, it was a time I re -

mem-ber, oh, so well. The Night They Drove Old Dix-ie Down.

and all the bells were ring - in', The Night They Drove Old Dix - ie Down.

and all the peo-ple were sing - in'. They went, la, la, la, la, la, la, la, la, la.

la, la, la, la, la, la, la, la, la.

1. 2. 3. Bm


ADDITIONAL LYRICS


2. Back with my wife in Tennessee
 And one day she said to me
 "Virgil, quick, come see:
 There goes the Robert E. Lee!"
 Now, I don't mind choppin' wood
 And I don't care if the money's no good,
 Just take what you need and leave the rest
 But they should never have taken
 The very best.
 (Repeat Chorus)

3. Like my father before me
 I'm a workin' man.
 And like my brother before me
 I took a rebel stand.
 Well, he was just eighteen, proud and brave,
 But a Yankee laid him in his grave.
 I swear by the blood below my feet,
 You can't raise a Caine back up
 When it's in defeat.
 (Repeat Chorus to ending)

The Hokey Pokey

Tune Uke
A D F# B

Verses 1.2.3.4. 




1.2.3.4. You put your

{	1. right foot
	2. left foot
	3. right arm
	4. left arm

 in, You put your


{	right foot
	left foot
	right arm
	left arm

 out, You put you



{	right foot
	left foot
	right arm
	left arm

 in, And you shake it all a - bout; You do THE HOK-EY POK-EY, and you

1.2.3.4.  *Segue to Refrain* 



turn your - self a - round, That's what it's all a - bout. 2.3.4. You do THE

Refrain (To be played after each verse)




HOK EY POK-EY, — You do THE HOK - EY POK-EY, — You do THE

 (To Verse each time) 



HOK - EY POK-EY, — That's what it's all a - bout. 2.to 10. You put your

Verses 5.6.7.

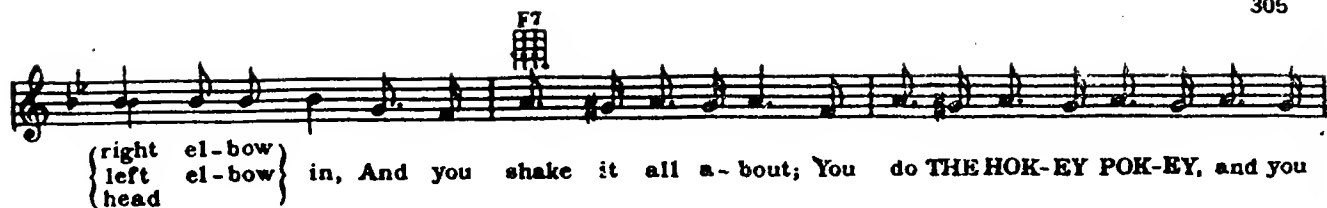


{	5. right el - bow
	6. left el - bow
	7. head

 in, You put your

{	right el - bow
	left el - bow
	head

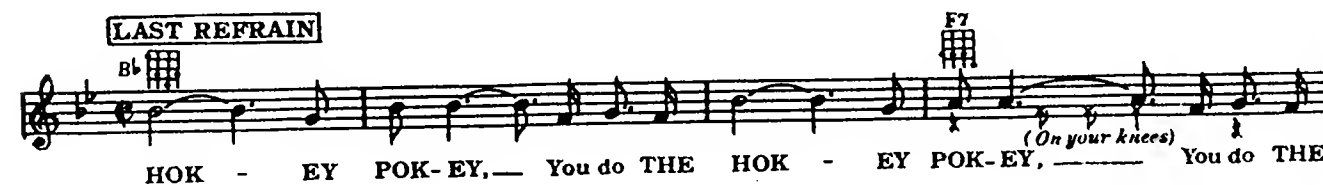
 out, You put your



Verses 8.9.10.



LAST REFRAIN



Neil SOLITARY MAN Diamond

VERSE

Moderato

Mel-in - da was mine till the
I've had - it to here be-in'

time that I found her hold-ing Jim, — lov-ing him.
where love's a small word, Part-time thing, — pa-per ring.

Then Sue came a - long, — loved me strong, — that's what I thought.
I know it's been done, — hav-ing one — girl who'll love me,

Me and Sue. — But that died too. —
Right or wrong. — Weak or strong. —

CHORUS

Don't know that I will, — but un - til I can find me the girl that will stay

and won't — play games be - hind me. I'll be what I am; —

to Coda ♪

a sol-i-ta-ry man, sol-i-ta-ry man.

1

2 D. S. al Coda

Sol-i-ta-ry man, mm, — mm, —

The Brotherhood of Man

307

UNITED WE STAND

F F A

There's no where in the world that I would ra-ther be, Than with
if the world a-round you falls a-part my love, Then I'll

Dm F Bb

you my love, _____ And there's no-thing in the world that I would
still be here, _____ And if the go-ing gets too hard a -

D7 Gm C Bb C

ra-ther see, than your smile my love. _____ } For U -
-long the way, just you call I'll hear. _____ }

F A Dm

-NI-TED WE STAND, Di-vi-ded we fall, _____ And if our backs should ev-er

Bbma7 F Bb C

be a-gainst the wall, we'll be to-geth-er, _____ To-geth-er, you and I. _____

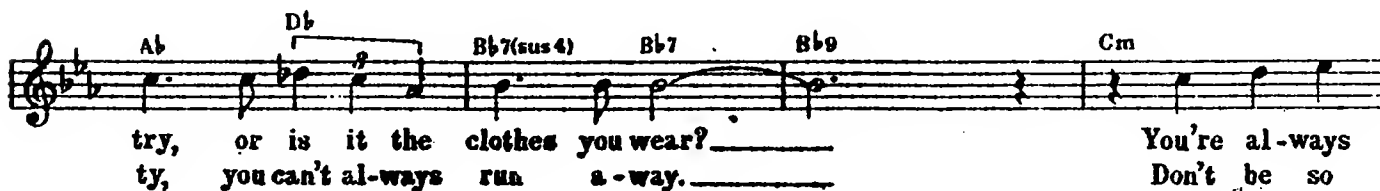
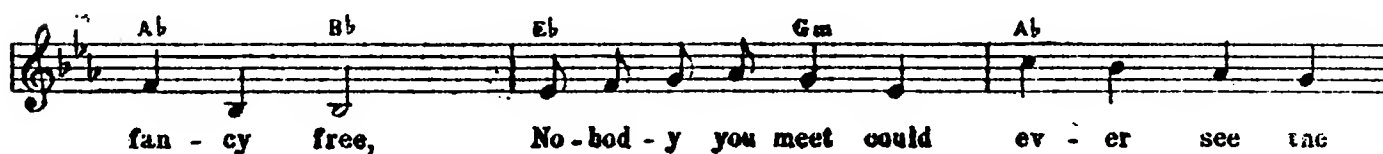
F Bb C Bb C

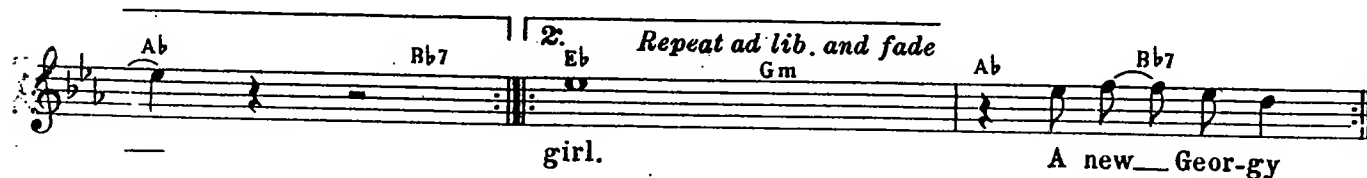
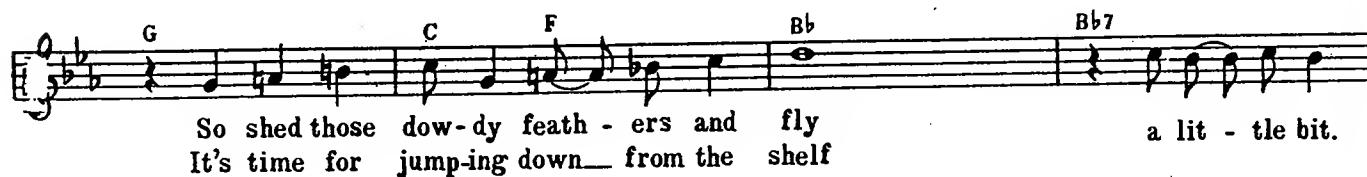
1st and on D. § for Fade *2nd D. § al Fade*

For U - _____ And

Georgy Girl

REFRAIN





I'LL TAKE CARE OF YOUR CARES

CHORUS

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of eight staves of music. The first staff is the chorus, starting with a D7 chord and a C chord. The lyrics are: 'I'll take care of your cares for you'. The second staff continues with a D7 chord and a G7 chord, with lyrics: 'I'll be there with you when you're blue Let me be your'. The third staff has a Dm7, G7, Em, and A7 chord progression, with lyrics: 'one ray of sun - shine May - be you'll re - mem - ber'. The fourth staff has a D7, G7, D7, C, and Am chord progression, with lyrics: 'some - where some - time I won't scold you for your mis -'. The fifth staff has an Am7, C, C7, E7, Dm, F, Dm7, and F chord progression, with lyrics: 'takes I'll just hold you when your heart aches'. The sixth staff has a D, Dm7, Fm, Em7, Am7, and D7 chord progression, with lyrics: 'Keep me in your thoughts Your dreams and your pray'rs And I'll Tak-'. The seventh staff is a double bar line. The eighth staff has two endings: 1. C, Fm, G7 and 2. C, Fm, C. The lyrics for the first ending are 'Care Of Your Cares' and for the second ending are 'Cares'.

I'll take care of your cares for you

I'll be there with you when you're blue Let me be your

one ray of sun - shine May - be you'll re - mem - ber

some - where some - time I won't scold you for your mis -

takes I'll just hold you when your heart aches

Keep me in your thoughts Your dreams and your pray'rs And I'll Tak-

1. Care Of Your Cares 2. Cares

The Sound of Silence




311





Words and Music by Paul Simon





Moderately



 Hel - lo dark - ness my old

 friend,  I've come to talk with you a - gain,

 Be-cause a vi - sion soft - ly creep - ing,  left its seeds while I was 

 sleep - ing,  And the vi - sion _____ that was plant - ed  in my brain _____ 

_____ still re - mains _____  with - in The Sound  Of Si - lence. _____  

 2. In rest-less dreams I walked a - lone  nar - row streets of cob - ble-
3. And in the nak - ed light I saw ten thou-sand peo - ple may - be

stone,
more.

'neath the ha - lo of a street lamp, —
Peo - ple talk - ing with - out speak - ing, —

I turned my col - lar to the cold and damp —
— peo - ple hear - ing with - out lis - ten - ing —

When my eyes were stabbed —
Peo - ple writ - ing songs —

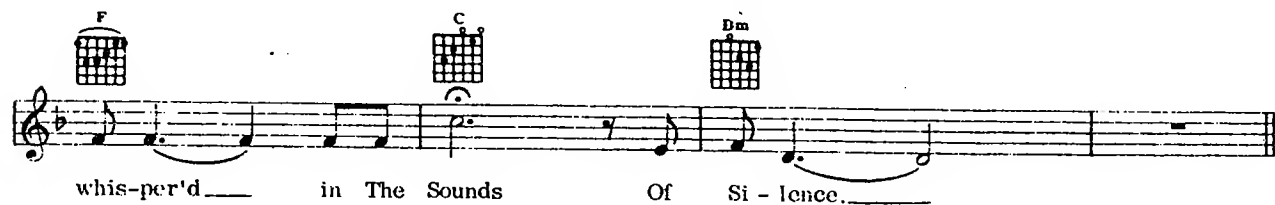
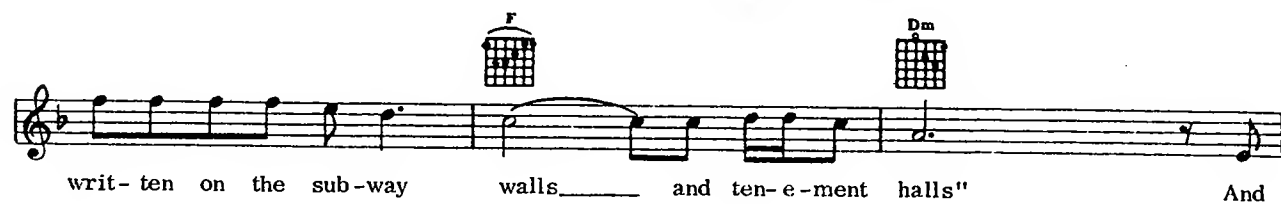
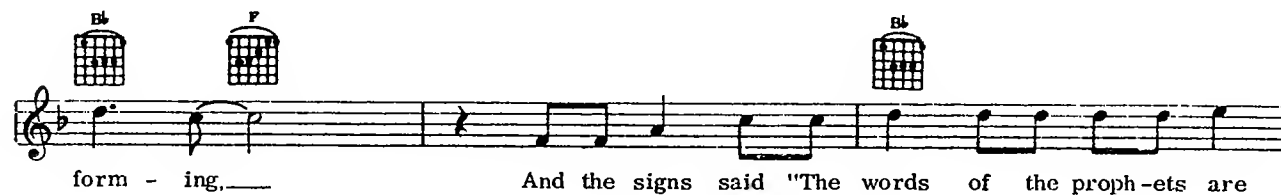
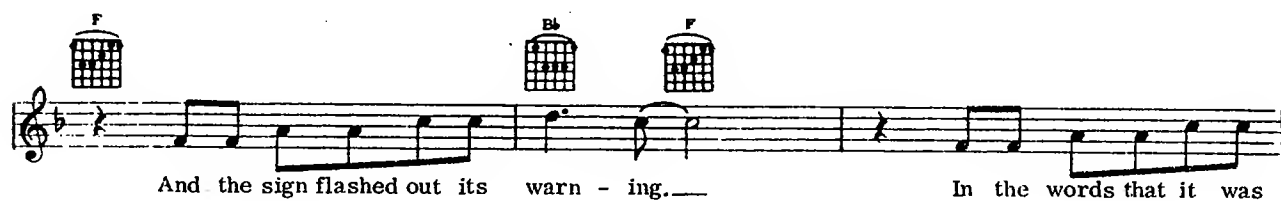
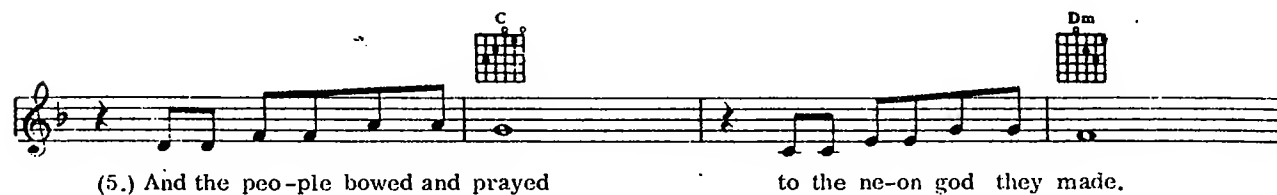
— by the flash of a ne - on light that split the night —
— that voi - ces — nev - er share and no one dare —

— and touched The Sound Of Si - lence. —
— dis - turb The Sound Of Si - lence. —

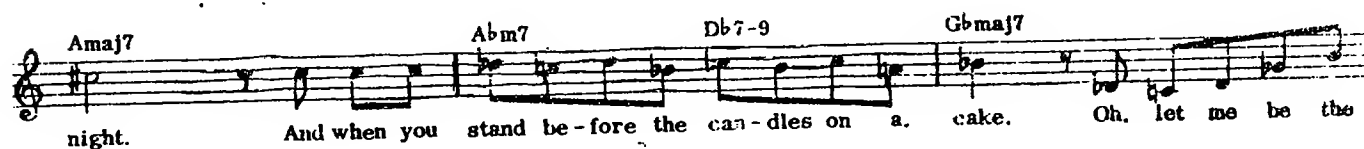
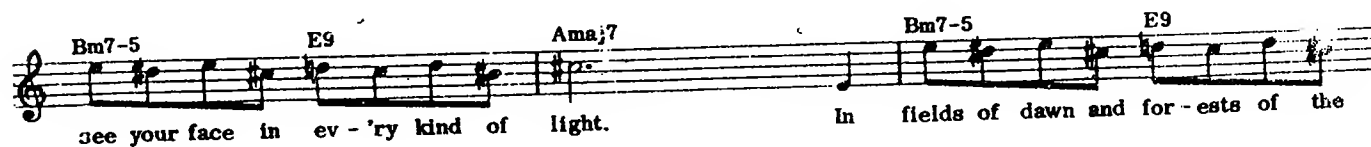
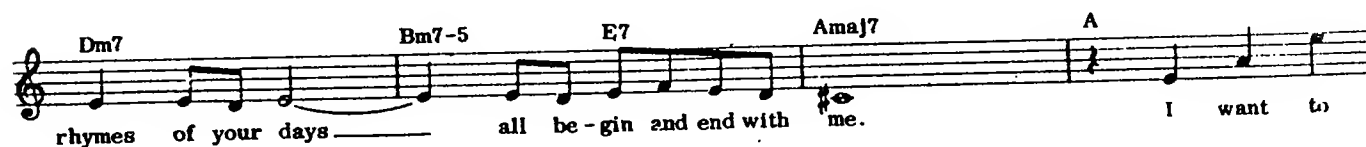
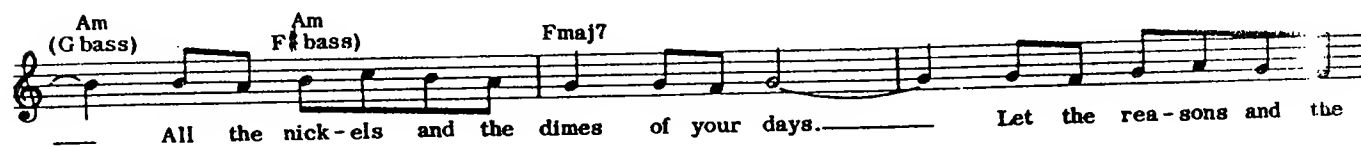
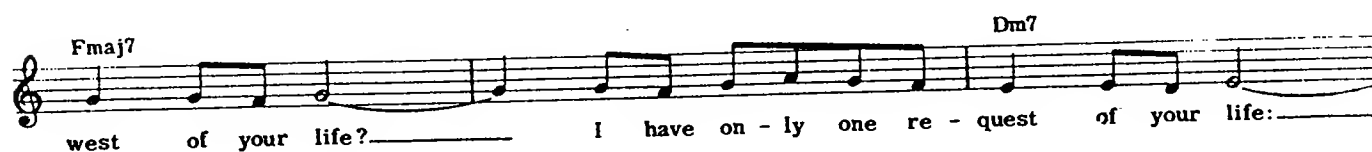
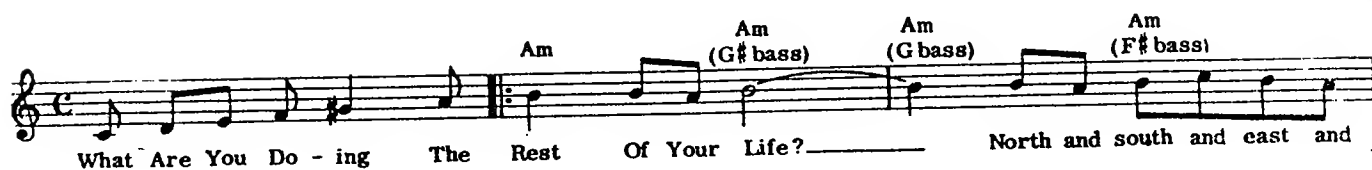
(4.) "Fools!" said I "You do not know si - lence like a can - cer grows.

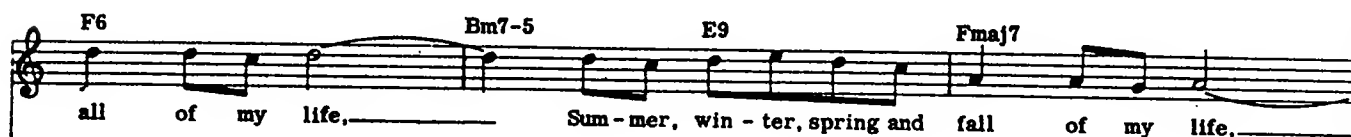
Hear my words that I might teach you, — Take my arms that I might

reach you." — But my words — like si - lent rain - drops fell,



What Are You Doing The Rest Of Your Life?





THE TEARS OF A CLOWN



Now, if there's a smile — up-on my face, — it's on-ly there — try-in' to fool — the pub-
(Now, if I ap-pear) — to be care-free — it's on-ly to — cam-ou - flage my sad-



- lic. But when it comes — down to fool-ing you — Now, hon-ey, that's — quite a dif-f'rent sub -
- ness in or-der to shield my pride, I try — to cov-er this hurt — as a show of glad-



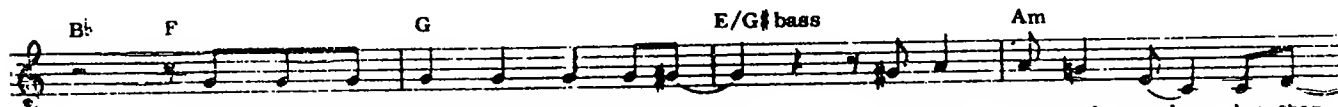
- ject Don't let my glad ex - pres - sion give you — the — wrong im - pres-
- ness. But don't let my show con - fuse — you that I've — been — hap - py since -



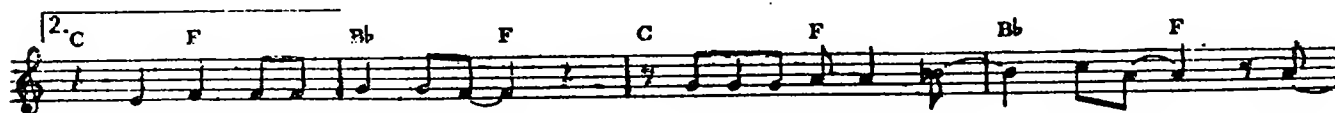
- sion. Real - ly, I'm sad, — Oh, sad - der than sad, — You're gone -
you de-cid - ed to go. — Oh, I — need you so, — I'm hurt -



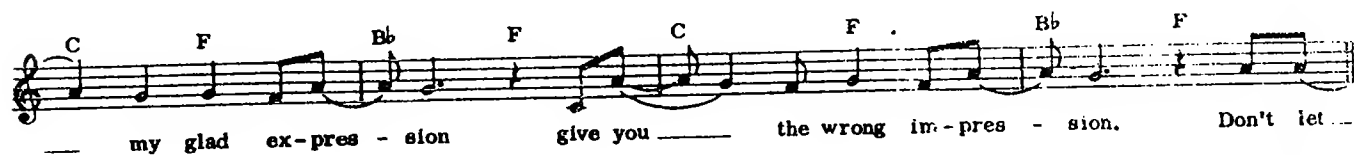
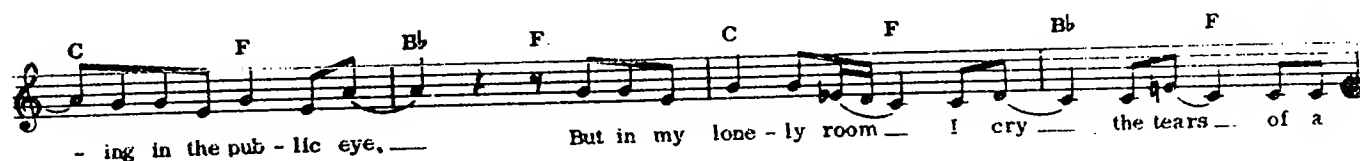
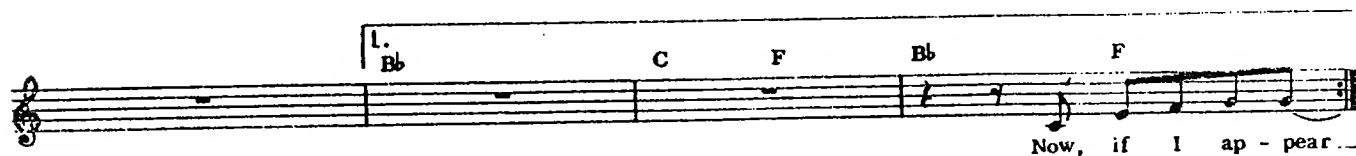
— and I'm hurt - ing so bad. — Like a clown — I pre-tend — to be glad. — }
— and I want — you to know, — But for oth - ers I put — on a show. — }



Now, there's some sad things known to man, — But ain't too much sad - der than -

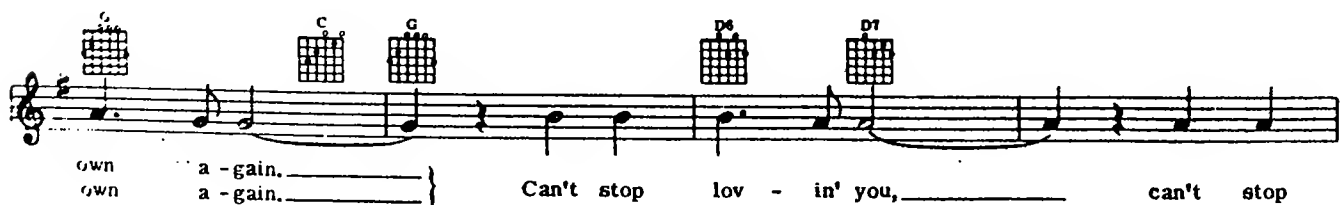
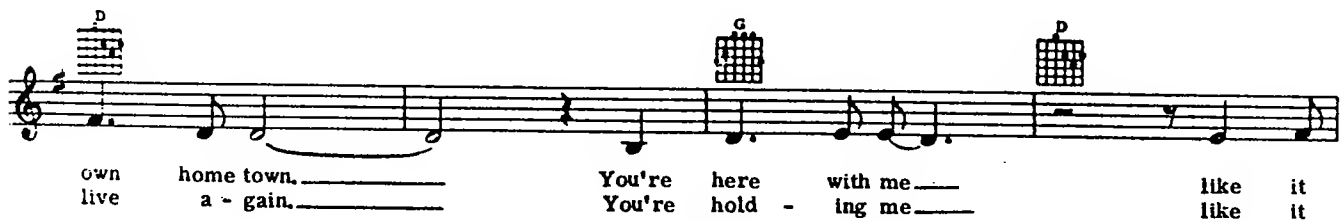
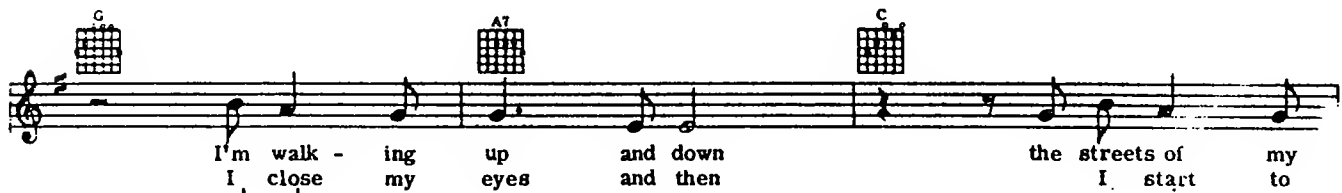
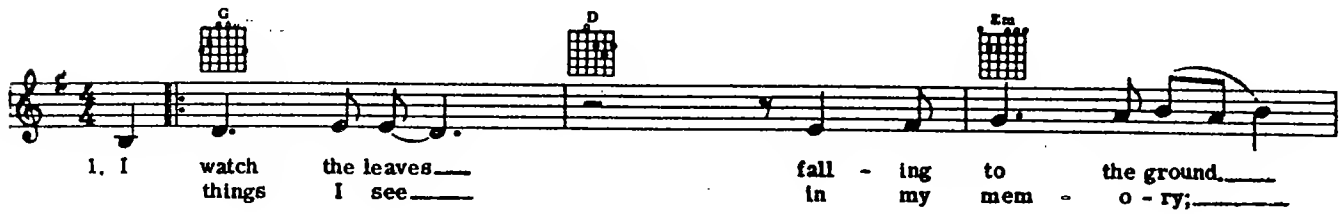






Just like Pa-gli - ao - ci did, — I try to keep my sad - ness hid. — Smil-





CAN'T STOP LOVING YOU

TOM JONES





Words and Music by
WAYNE BICKERTON and
TONY WADDINGTON





want - ing to, _____ Can't stop now that you _____ made me





part of you, _____ I've heard some peo - ple say _____ I'm dream-ing my





life a - way, _____ But what else can I do, _____ can't stop

1. 

 2. 


lov - in' you, _____ 2. The lov - in' you, _____ Can't stop

lov - in' you, _____ can't stop want - ing to, _____ Can't stop

feel - ing blue, _____ can't stop lov - in' you, _____ Can't stop

Repeat and fade

rainy days and mondays

Lyrics by PAUL WILLIAMS

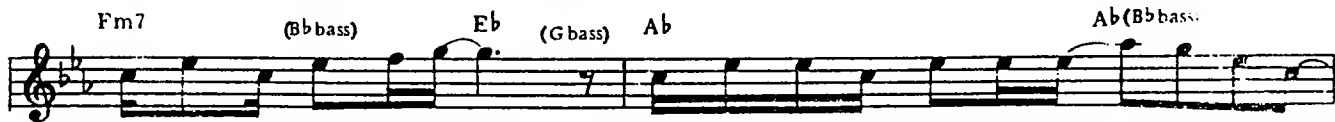
Music by
ROGER NICHOLS



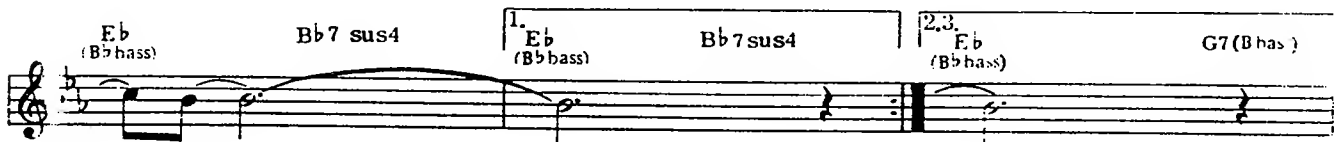
1. Talk - in' to my-self__ and feel - in' old,
2. What I've got they used__ to call the blues,
3. What I feel has come__ and gone be - fore,



some-times I'd like to quit,__ no - thing ev - er seems to fit,__ Hang - in' a-round,__
noth-in' is real-ly wrong,__ feel - in' like I don't be-long,__ Walk - in' a-round,__
no need to talk it out,__ we know what it's all a- bout,__ Hang - in' a-round,__



no-thing to do but frown;__ RAIN - Y DAYS AND MON-DAYS al - ways get me...
somekind of lone - ly clown;__ RAIN - Y DAYS AND MON-DAYS al - ways get me...
no-thing to do but frown;__ RAIN - Y DAYS AND MON-DAYS al - ways get me...



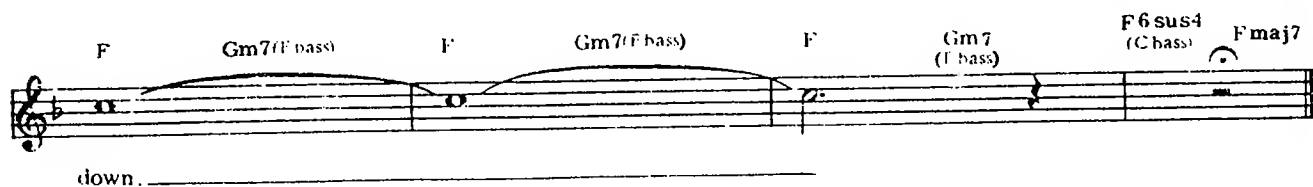
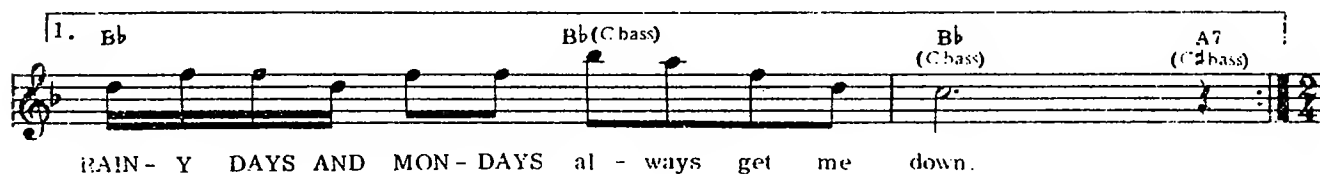
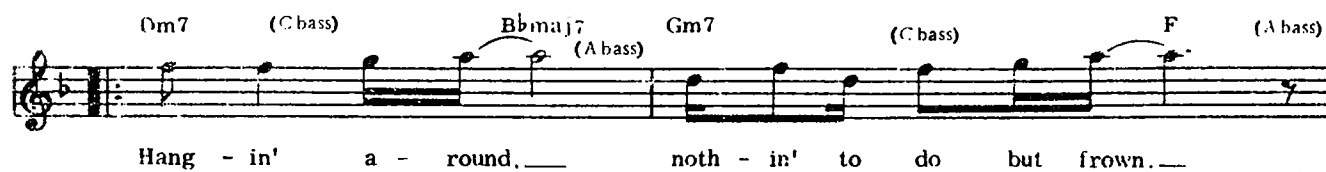
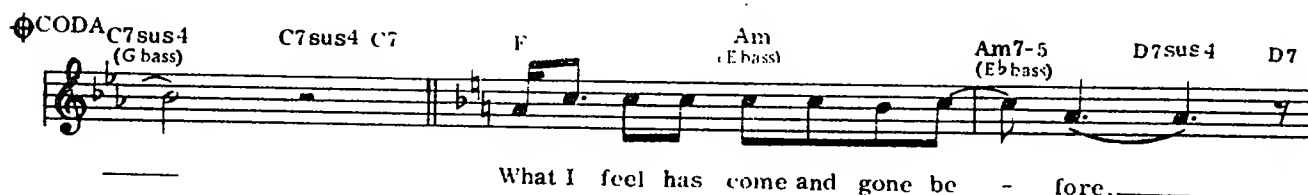
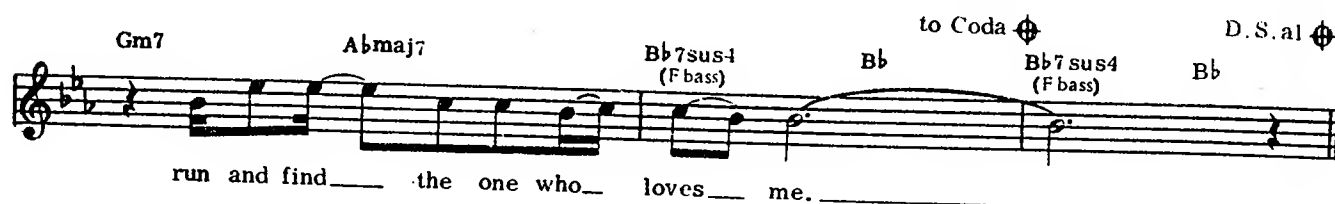
down. _____
down. _____
down. _____



Fun-ny but it seems__ I al - ways wind up here with you,__
3. (Instrumental)



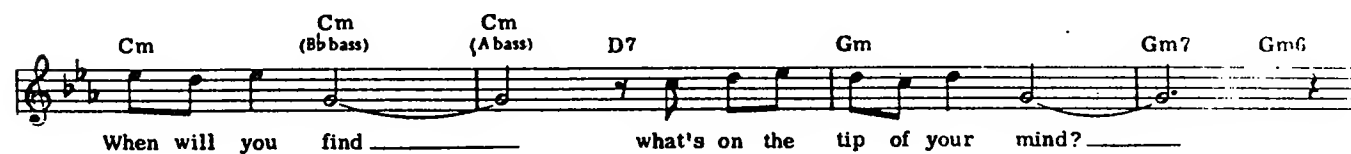
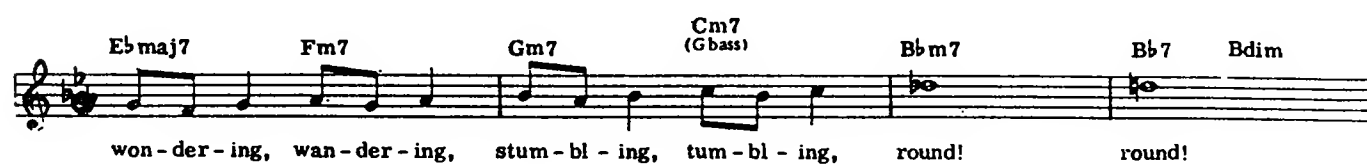
nice to know some - bo - dy__ loves__ me.

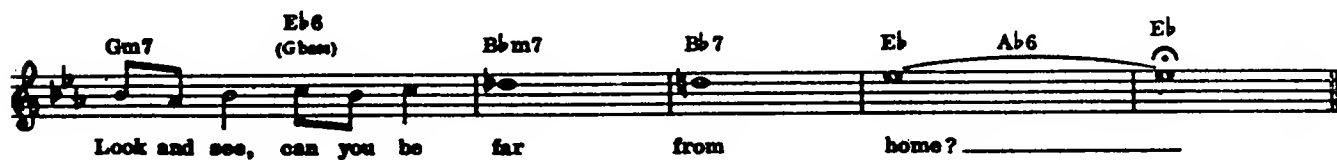
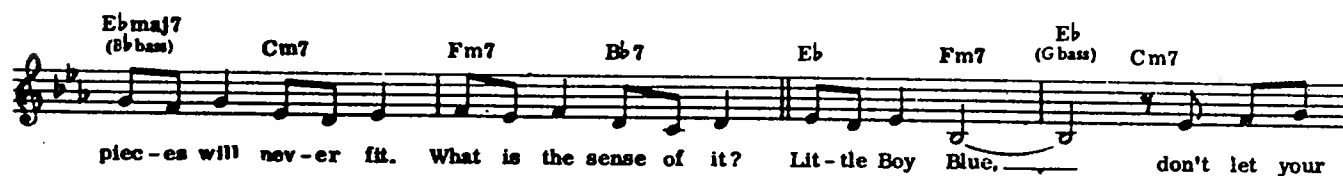
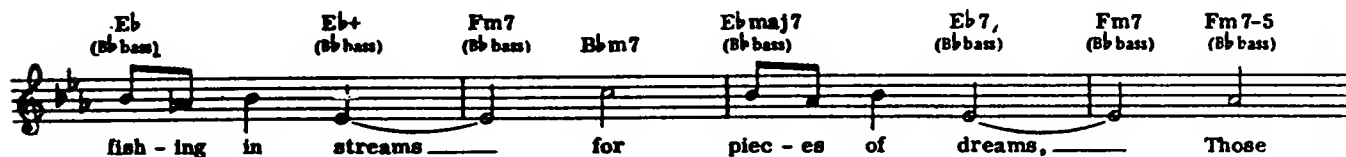


Recorded by JOHNNY MATTHIS on COLUMBIA Records

PIECES OF DREAMS

From the United Artists Motion Picture "PIECES OF DREAMS"





BED OF ROSES

"THE STAYLER BROTHERS"

Words and Music by
HAROLD REID

Moderato



She was called a scar-let wom-an by the peo-ple who would
was a hand-some wom-an just thir-ty five who was

mf

Chord diagrams: C, F, C

go to church but left me in the street. With no par-ents of my
spok-en to in town by ver-y few. She man-aged a

Chord diagrams: G7, Dm, G7, C

own, I nev-er had a home And an eigh-teen year old boy has got to
late eve-ning busi-ness like most of the town wished they could

Chord diagrams: C7, F, D7

eat. She found me out-side one Sun-day morn-ing,
do. I learned all the things a man should know,

Chord diagrams: G7, Dm, G7, C, F, C

— beg-ging mon-ey from a man I did - n't know. _____ She
 — from a wom-an not ap-proved of, I sup- pose. _____ But she

took me in and wiped a - way my child-hood, _____ A wom - an of the
 died know-ing that I real-ly loved her. _____ From life's _____ bram- ble

streets, this la - dy Rose. _____ This bed of ros - es that I
 bush I picked a rose. _____

lay on _____ Where I was taught to be a man, _____

— This bed of ros - es that I live in _____ Is the

on - ly kind of life I'll un- der- stand, _____ She stand, _____

He Ain't Heavy, He's My Brother

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The melody is accompanied by chords: Cm7, Bb, F, Eb, Cm7, F7, Gm, Ab, Cm7, Bbmaj7, F, Eb (+2), and Ebmaj7. The lyrics are written below the staff, with some words underlined. The score includes a first ending (1.) and a second ending (2.).

The road is long, go; with ma - ny a
 his wel - fare is

wind - ing turn, that leads us to who knows
 my con - cern. No bur - den is he to

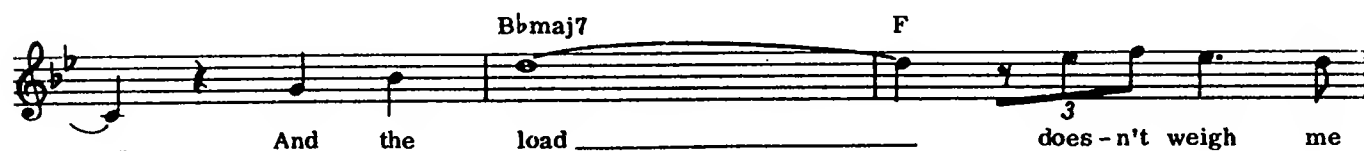
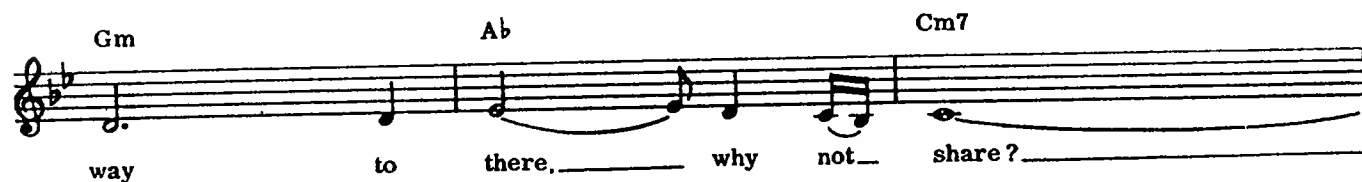
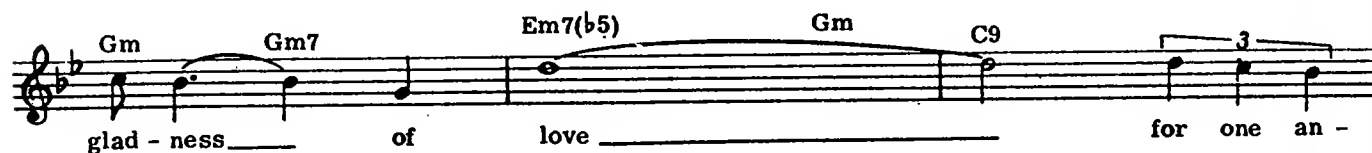
where, who knows where. But I'm
 bear, we'll get there. For I

strong. strong e - nough to car - ry him;
 know he would not en - cum - ber me;

He Ain't Heav-y, He's My
 He Ain't Heav-y, He's My

1. Bro - ther. So on we
 Bro - ther.

2. Cm7 Bb (+2)
 la - den at all, I'm la - den with sad - ness that



B. B. KING

328

THE THRILL IS GONE (FROM YESTERDAY'S KISS)

Gm D7 Gm
The Thrill Is Gone, the thrill is gone_ a - way.

Cm
The thrill is gone,___ ba - by. the thrill is

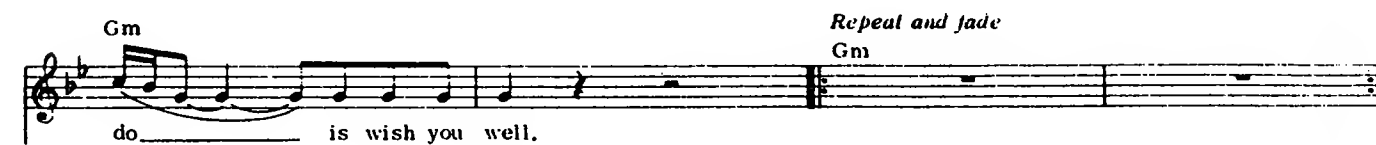
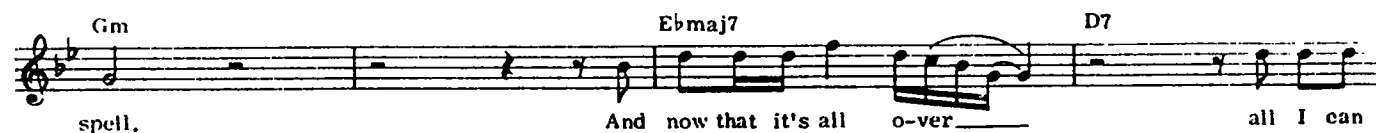
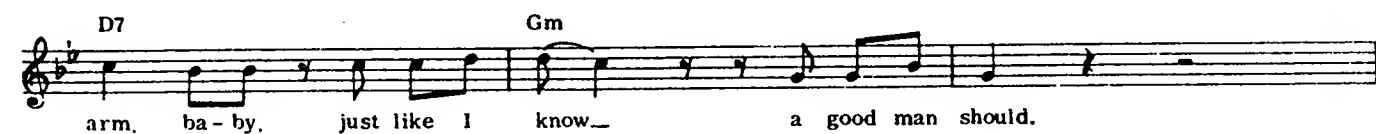
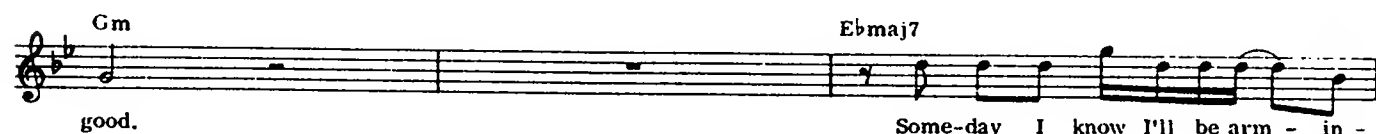
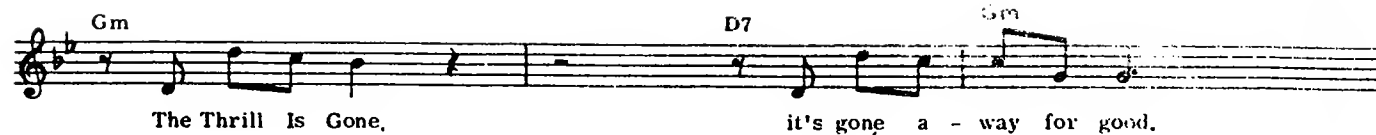
Gm Ebmaj7
gone_ a - way. You know you done me wrong,___ ba - by.

D7 Gm
and you'll be sor - ry___ some-day.

Gm D7 Gm
The Thrill Is Gone, it's gone a - way_ from me.

Cm Gm
The thrill is gone,___ ba-by, the thrill is gone a-way from me.

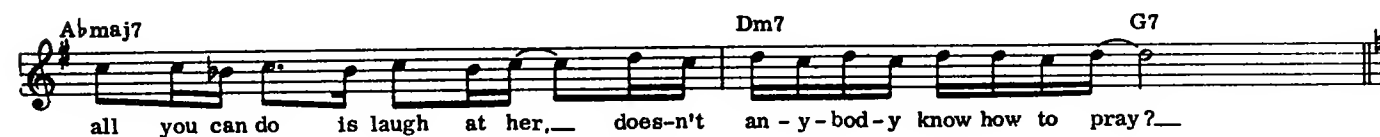
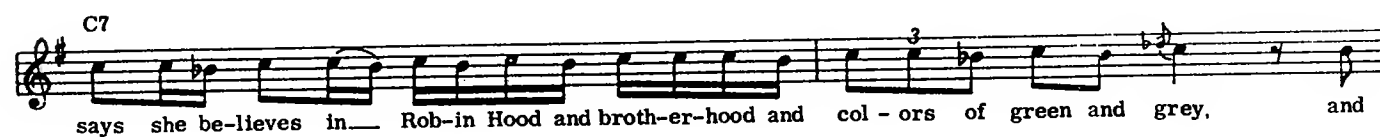
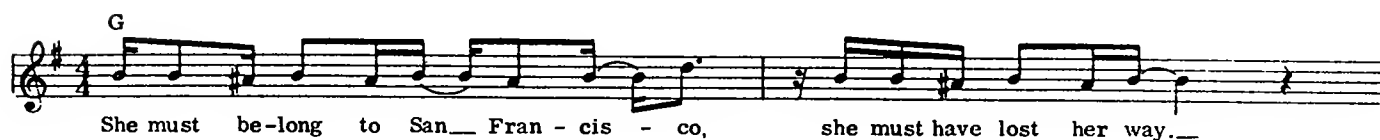
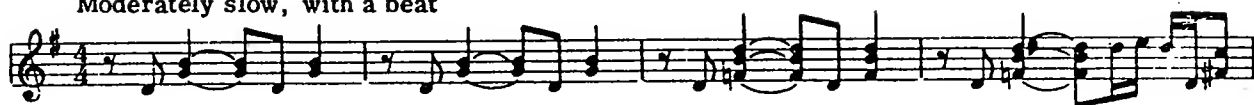
Ebmaj7 D7 Gm
Al-though I'm still liv - in',___ but so lone - ly___ I'll___ be.

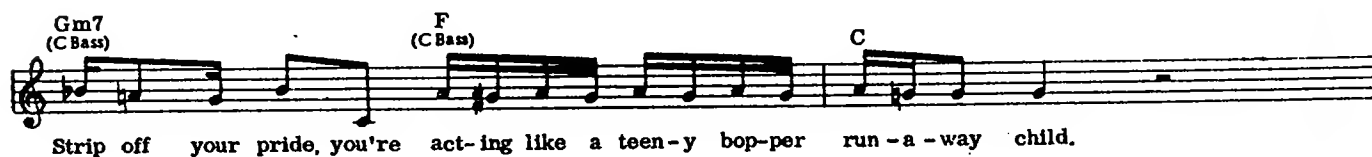


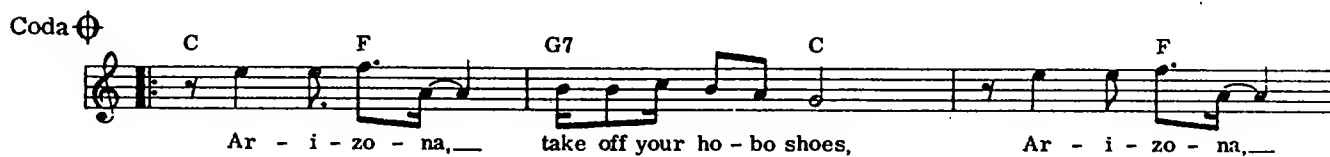
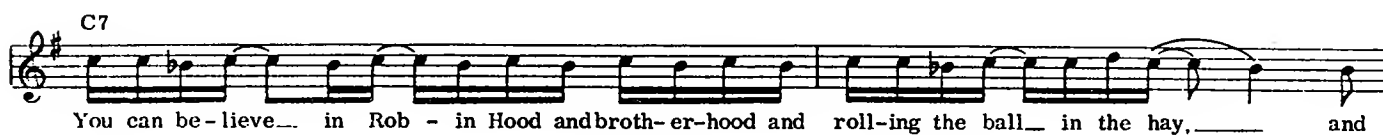
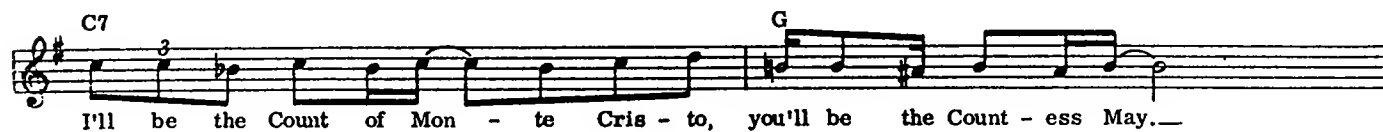
ARIZONA

Words and Music by
KENNY YOUNG

Moderately slow, with a beat







MY ELUSIVE DREAMS

333

TOM JONES

VERSE

1. You fol - lowed me to Tex - as you
 2.(You) had my child in Mem - phis then I
 Now we've left A - las - ka be

fol - lowed me to U - tah We did - n't find it
 heard of work in Nash - ville But we did - n't find it
 cause there was no gold mine But this time on - ly

there so we moved on. Then you went with me to
 there so we moved on. to a small farm in Ne -
 two of us moved on. And - now all we have is

A - la - bam', Things looked good in Bir - ming - ham, We
 bras - ka, to a gold mine in A - las - ka, We
 each oth - er and a lit - tle mem - o - ry to

did - n't find it there so we moved on.
 did - n't find it there so we moved on.
 cling to and still you won't let me go on a - lone.

CHORUS

(tacet)

I know you're tired of fol-low-ing My E-lu - sive Dreams and schemes.

for they're on - ly fleet - ing things My E-lu - sive Dreams. 2. You Dreams.
 3. —

BYE BYE, LOVE



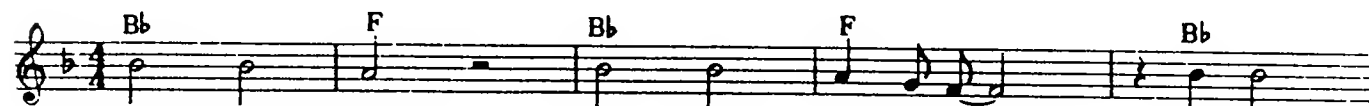
There goes my ba-by with some-one new; She sure looks
I'm through with ro-mance, I'm through with love I'm through with



hap-py; I sure am blue; She was my ba-by till he stepped
count-ing the stars a bove; And here's the rea-son that I'm so



in; Good-bye to ro-mance that might have been;
free: My lov-in' ba-by is through with me;



BYE BYE, LOVE: Bye bye, hap-pi-ness; Hel-lo



LONE li ness I think I'm gon-na cry; BYE BYE, LOVE;



Bye bye, sweet ca-ress; Hel-lo emp-ti-ness; I feel like I could die;



Bye bye, my love, bye bye. bye.

Without Love

(There Is Nothing)

TOM JONES

335

Words and Music by
DANNY SMALL

Moderately, with feeling

Refrain

1. I a - wak - ened - this morn - ing, I was filled - with de - spair, All my
2. (Once -) I had - a sweet - heart, Who - loved - on - ly me, There was

dreams turned to ash - es and gall. As I looked at my life, it was
noth - ing that she would not give. I was blind to her good - ness and

bar - ren and bare, WITH - OUT LOVE, I had noth - ing at all.
I could not see, That a heart WITH - OUT LOVE can - not live.

WITH - OUT LOVE, I had noth - ing, WITH - OUT

LOVE I had noth - ing at all. I had con - quered the

world, But what then did I have? WITH - OUT LOVE I had noth - ing at

1. C Cdim G7 Dm7 2. C G9 C
all. 2. Once all.

Am7 D Am7 D

Am7 D Am D Am (Ebass)

f

Am7 3 D Am7 D

mf

Am7 D Am7 D

Am7 D Am7 D

Am7 D Am7 D

Am D Am (Ebass) Am Am (Ebass) Am

ff

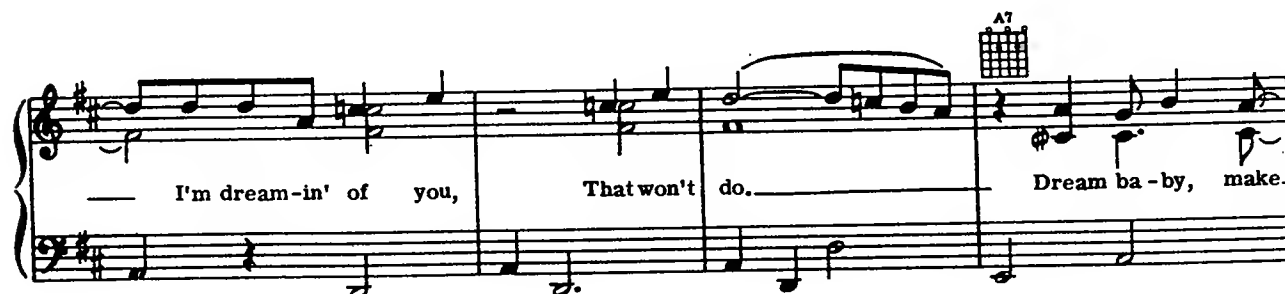
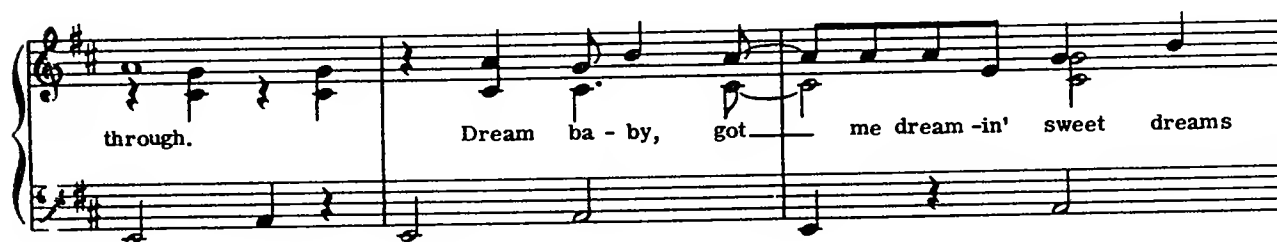
DREAM BABY

(How Long Must I Dream)

"GLEN CAMPBELL"

Words and Music by
CINDY WALKER

Moderato



— me stop my dream - in'. You can make my dreams — come true.

Chords: A9, D

Sweet dream ba - by,

Chords: A7, A9, A7, A9, A7

Sweet dream ba - by, Sweet

Chords: A9, A7, A9, A7, D7

dream ba - by, How

Chords: D9, D7, D9, D7, A7

1. long must I dream? 2. dream?

Chords: A7, A7, D, D

IT'S TOO LATE

Lyric by
TONI STERN

Music by
CAROLE KING

Slowly



1. Stayed in bed all morn-in' just to pass the time.—
2. used to be so eas-y liv-ing here with you;—
3. There'll be good times a-gain for me and you;—

There's some-thin' wrong here, there can
You were light and breez-y and I
But we just can't stay to-gether



be no de-ny-in'. One of us— is chang-in' or may-be we've just— stopped— try-
knew just what to do. Now you look so— un-hap-py and I feel— like— a— fool—
Don't you feel it, too? Still I'm glad— for what we had and how I— once— loved— you—



in'—

And it's too— late, ba-by now,— it's too late,— Though we

real-ly did — try to make — it. Some- thin' in-side — has died — and I — can't hide —

1.2. — And I just — can't fake — it. —

2. It — And I just — can't fake — it. It's too late, — ba-
3. —

- by, It's too — late — now, — dar - lin', It's too — late. —

"NEIL DIAMOND"

CRACKLIN' ROSIE



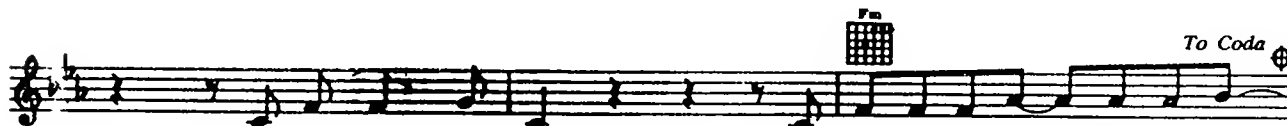
1. Crack-lin' Ros - ie, get on _____ board. _____
 2. Hitch-in' on a twi-light _____ train. _____
 3. Crack-lin' Ros - ie, make me a smile. _____

We're gon-na ride _____ till there ain't. _____
 Ain't noth-in' here _____ that I care _____
 And, girl, if it lasts _____ for an hour, _____



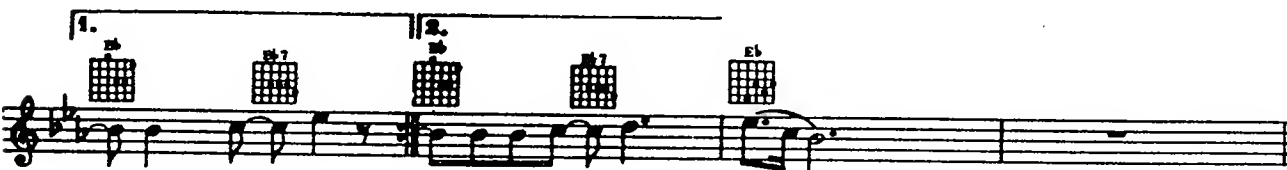
— no more _____ to go, _____
 — to take _____ a long, _____
 — well, that's all right, _____

Tak -in' it slow _____
 May-be a song _____
 'Cause we got all night _____

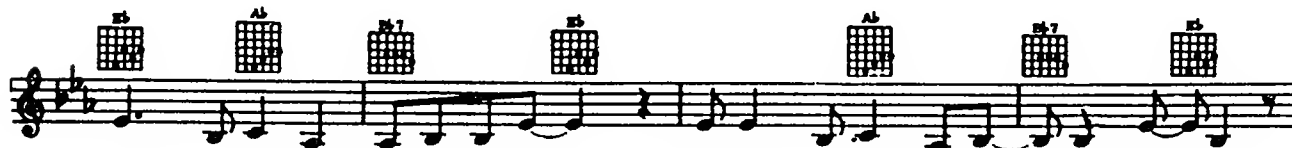


and, Lord don't you know
 to sing when I want.
 to set the world right.

I'll have me a time _____ with a poor _____
 Don't need to say please _____ to no man _____
 Find us a dream _____ that don't ask _____




— man's la - dy! — for a hap - py tune. —



Oh, I love my _____ Ros - ie child, _____

You got the way to make _____ me hap - py.



You and me, we go in style. Crack - l - in' Rose, you're a store



bought wom-an, But you make me sing like a gui - tar hum-min', So



hang on to me, girl; our song keeps run-nin' on




Play it now, play it now, play it now, my ba - by.

D. S. al ♦ Coda



no ques - tions, yeah!

♦ Coda



Find us a dream that don't ask no ques - tions, yeah!

Repeat and fade

THEME FROM SHAFT

By
ISAAC HAYES

(♩ = 116) Fmaj9 Em7

mp

Fmaj9

Em7 Fmaj9

Em7

Fmaj9 Em7

G



Fourth system of musical notation, piano introduction. Treble and bass staves. The treble staff features a melodic line with triplets and a vocal line with lyrics. The bass staff continues the eighth-note accompaniment.

Fmaj9 *Em*

Who's the black pri-vate dick that's a sex ma-chine to all the chicks? Shaft!

Fifth system of musical notation, piano introduction. Treble and bass staves. The treble staff features a melodic line with triplets and a vocal line with lyrics. The bass staff continues the eighth-note accompaniment.

Fmaj9 *Em* *Emaj9*

Who is the man that would

Sixth system of musical notation, piano introduction. Treble and bass staves. The treble staff features a melodic line with triplets and a vocal line with lyrics. The bass staff continues the eighth-note accompaniment.

Em *Fmaj9*

risk his life for his broth-er man? — Shaft! Can you dig it?

Em Fmaj9

Who's the cat that won't cop out

Em Fmaj9

When there's danger all a - bout? Shaft! Right on! They say this cat Shaft is a

Em Fmaj9

bad moth-er, (Shut your mouth!) But I'm talkin a-bout Shaft. He's a compli-cat-ed man, But

Em G

no one un-der-stands him but his wo-man. John Shaft! *p*

Fmaj7

f

NC

Fmaj7 NC Em7 Fmaj7

GET READY

347



1. I nev-er met a girl who makes me feel the way that you do (It's al-
 2. (If you) wan-na play hide and seek with love let me re-mind you (It's al-
 3. All my friends should-n't want me to I un-der-stand it (Be al-



right) When-ev-er I'm asked who makes my dreams real I say that
 right) The lov-ing you're gon-na miss and the time it takes to
 right) I hope I'll get to you be-fore they do the way I



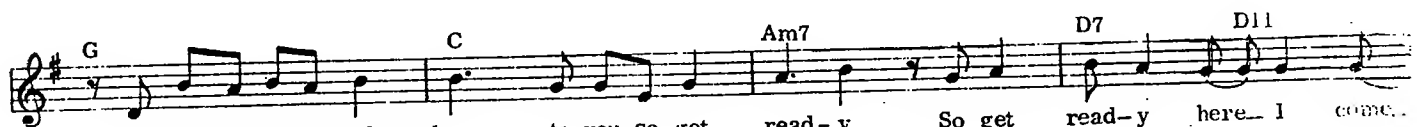
you do (You're out-ta sight) So fee fi
 find you (It's out-ta sight) So fid-dle-lee-dee
 planned it (Be out-ta sight) So twid-dle-dee-dee



fo fum Look out Ba-by 'cause here I come
 fid-dle-lee-dum
 twid-dle-dee-dum



And I'm bring-ing you a love that's true so get read-y So get read-y



I'm gon-na try to make love to you so get read-y So get read-y here I come



I'm on my way.

2. If you
 3.



I'm on my way.

Fade till finish

Get read-y 'cause here I come, boy.

SPANISH HARLEM

By
JERRY LEIBER and
PHIL SPECTOR

Moderato



C

There is a rose in SPAN-ISH HAR - LEM,

The first vocal line is in C major, starting with a quarter rest followed by a series of eighth notes. The piano accompaniment continues with the same pattern as the introduction, with a triplet of eighth notes in the right hand.

F

A red rose up in SPAN-ISH HAR - LEM,

1. It is a
2. With eyes as

The second vocal line continues the melody, with a key signature change to F major indicated by a sharp sign. The piano accompaniment features a triplet of eighth notes in the right hand.

spec-ial one... It's nev-er seen the sun... It on - ly comes out when the moon is on the
black as coal that look down in my soul, And start a fire there and then I lose con-

The third vocal line continues the melody, with a key signature change to F major indicated by a sharp sign. The piano accompaniment features a triplet of eighth notes in the right hand.

run and all the stars are gleam- ing, G
 trol, I have to beg your par - don, It's grow - ing
I'm going to

1. in the street right up thru the con-crete but soft and sweet_ and dream-ing. C
 pick that rose_ and watch

2. her as she grows_

in my gar - den. C

BABY, THE RAIN MUST FALL

(from the Columbia film, "Baby, The Rain Must Fall")

Words and Music by
ELMER BERNSTEIN and
ERNIE SHELDON

Moving and steady



Chord diagrams: F, C7, F, Bb, C

1. Some men climb a moun-tain Some men swim the sea
2. Do not love for sil-ver Do not love for gold My
3. Am not rich or fam-ous But who can ev-er tell I

The vocal melody is on a single staff with three lines of lyrics. The piano accompaniment continues below the vocal line.

Chord diagrams: F, F7, Bb, F, Eb, C

Some men fly a - bove the sky They are what they must be.
heart is mine to give a - way It nev - er will be sold.
do not know what waits for me May-be heav - en may be hell.

The vocal melody continues on a single staff with three lines of lyrics. The piano accompaniment continues below the vocal line.





F Ebmaj7 F Bb Ab



Ba - by, The Rain Must Fall, ba - by, the wind must









Bb F Gm Am Dm Gm C7



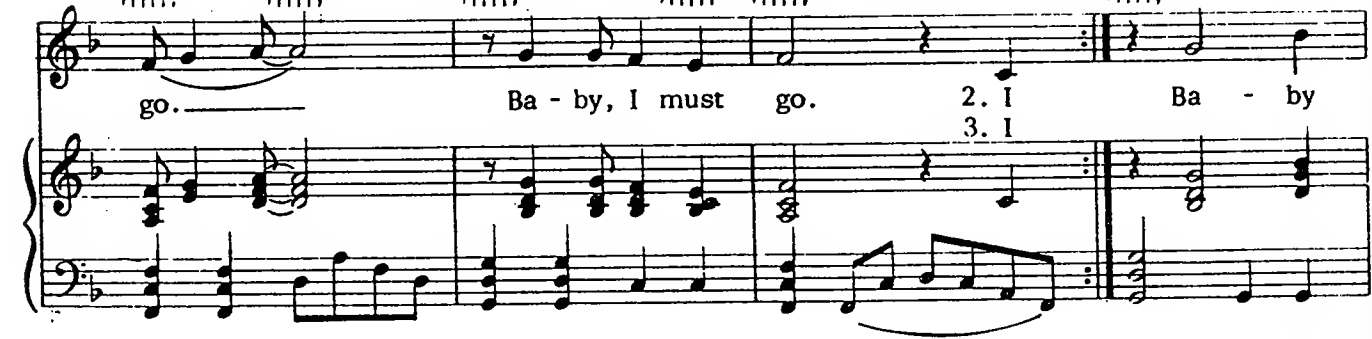
blow Wher-ev - er my heart leads me - Ba - by, I must












1. F Dm Gm C7 F 2. G



go. Ba - by, I must go. 2. 1 3. 1 Ba - by



C6 C7 F Cm Eb F Cm Eb F



I must go! ril.



My Marie

F#m F#m7 D#m7-5

Ma - rie I can't bear to see the child - ren with-out
- rie ah you ne - ver had a new dress you could

E F#m F#m7 D#m7-5

bread Oh! Ma - rie they de-serve a de-cent roof a - bove their
wear Oh! Ma - rie you look so pret - ty with a rib - bon in your

E G#7

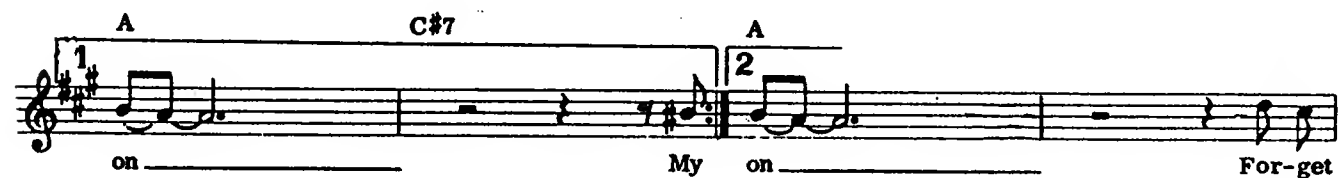
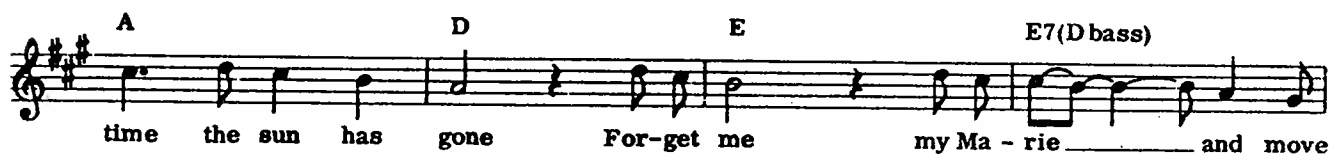
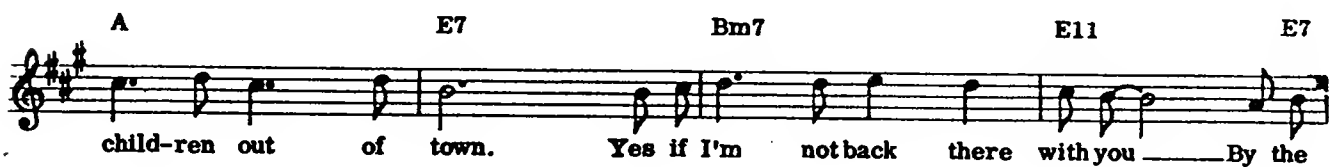
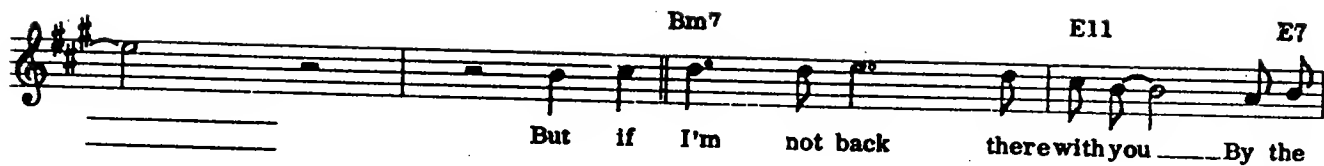
heads Trust me now And
hair For too long You've

C#m7 Dmaj7

when I leave for town my dar - ling don't be sad or ask me -
gone with - out the life that I once prom-ised you right or -

Bm7 B7 E11 E

how But to - mor - row we'll have all the things we've ne - ver had
wrong But to - day I'll find a way to make it all come true



WHAT HAVE THEY DONE TO MY SONG, MA

Words and Music by
MELANIE SAFKA

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of six staves of music. Above the first staff is a guitar chord diagram for F major. Above the second staff is a guitar chord diagram for Dm (D minor). Above the third staff is a guitar chord diagram for Bb major. Above the fourth staff are guitar chord diagrams for F major and G major. Above the fifth staff are guitar chord diagrams for Bb major, F major, and C7 (dominant seventh). Above the sixth staff are guitar chord diagrams for F major, C7, and F. The lyrics are written below the notes, with some lines having a dashed line for a continuation of the melody.

1. Look what they done to my song, _____ Ma. _____

Look what they done to my song.

Well, it's the on - ly thing — that I could do half right, and it's

turn - in' out all wrong, Ma. Look what they done to my

1. _____ 2. _____

song. song.

2. Look what they done to by brain, Ma
Look what they done to my brain
Well, they picked it like a chicken bone
And I think I'm half insane, Ma
Look what they done to my song.

3. I wish I could find a good book to live in
Wish I could find a good book
Well, if I could find a real good book
I'd never have to come out and look
At what they done to my song.

4. But maybe it'll all be alright, Ma
Maybe it'll all be o.k.
Well, if the people are buying tears
I'll be rich some day, Ma
Look what they done to my song.

5. *Ils ont changé ma chanson ma
Ils ont changé ma chanson
C'est la seule chose que je peux faire
Et ce n'est pas bon ma
Ils ont changé ma chanson.*

6. Look what they done to my song, Ma
Look what they done to my song
Well, they tied it up in a plastic bag
And turned it upside down, Ma
Look what they done to my song.

7. Look what they done to my song, Ma
Look what they done to my song
It's the only thing I could do alright
And they turned it upside down
Look what they done to my song.

I JUST DON'T KNOW WHAT TO DO WITH MYSELF

Words by
HAL DAVID

Music by 355
BURT F. BACHARACH

Chorus:
(Tacet) Bb Eb Bb Eb

I just don't know what to do with my-self. Don't know just what to do with my-
know what to do with my-self. I'm so lone-some for you it's a
know what to do with my-self. Don't know just what to do with my-

Bb Cm Cm7 Cm Ab maj7

self. I'm so used to do - in' ev - 'ry-thing with you, Plan - nin'
crime. Go - in' to a mov - ie on - ly makes me sad. Par - ties
self. Ba - by, if your new love ev - er turns you down, Come back;

Gm *To Coda* Cm Ab (Tacet) 1. Ab (Tacet) 2. Ab (Tacet)

ev - 'ry-thing for two, and now that we're through. I just don't I just don't
make'm feel as bad when I'm not with you.
I will be a-round just wait-in' for you.

Eb (Tacet) Bb Eb Bb (Tacet)

know what to do. — Like a sum-mer rose needs the sun and

Ab Db Ab (Tacet) Db (Tacet) Eb (Tacet)

rain, I need — your sweet love to ease all the

Bb Eb Bb (Tacet) *D.S. al Coda* Coda Ab (Tacet) Eb

pain. I just don't I don't know what else to do. —

Ab (Tacet) Eb Ab (Tacet) Eb

I don't know what else to do — with my - self. —

Love's Been Good to Me

Words and Music by
ROD MCKUEN

Chorus

Chorus

C Dm7 G7

I have been a rove - er, I have walked a -

C F C Em Dm7

lone, Hiked a hun - dred high - ways,

G7 C Am Em

nev-er found a home. Still and all I'm hap - py,

F Dm7-5 C9 F Dm7-5

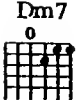
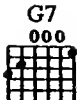
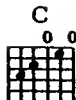
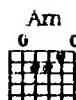
The rea-son is you see: Once in a while a- long the way

C G7 C Verse Dm7 G7

Love's Been Good To Me. There was a girl in Den - ver
There was a girl in Port - land

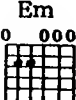
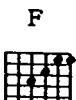
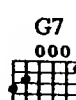
more broadly

last time to Coda

Be-fore the sum - mer storm,
Be-fore the win - ter chill,

Oh, her eyes were
We used to go a -

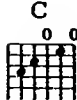
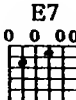
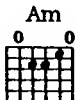
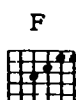




ten - der,
court - ing,

Oh, her arms were
A-long Oc - to - ber

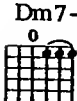
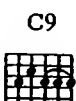
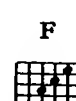
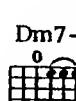
warm.
Hill.

And she could
And she could

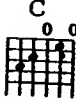
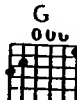
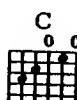


smile a - way the thun - der,
laugh a - way the dark clouds,

Kiss a - way the
Cry a - way the

rain.
snow.

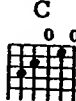
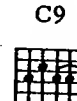
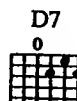
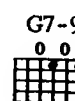
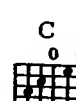

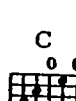
And e - ven tho' she's gone a - way,
It seems like on - ly yes - ter - day, — You
As

won't hear me com - plain. —
down the road I go. —

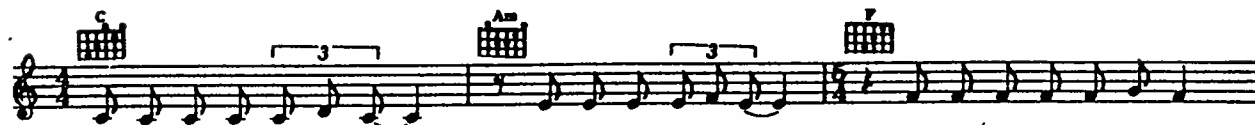
I have been a

Love's Been Good To

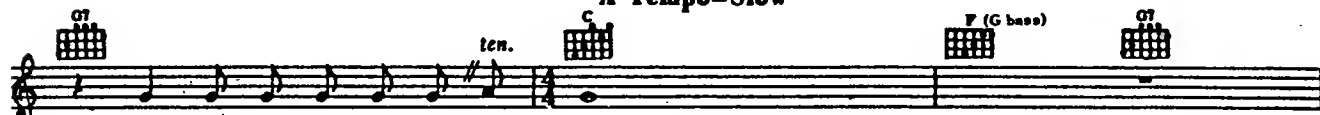








Me.

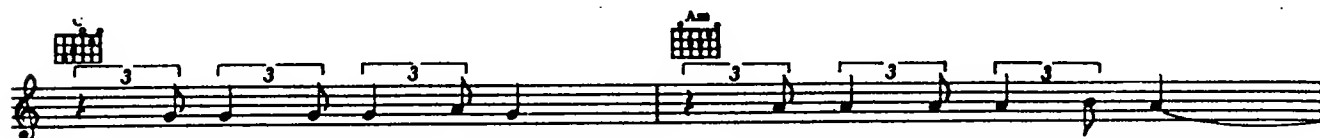
As Recorded by GLEN CAMPBELL on Capitol Records

IT'S ONLY MAKE BELIEVE

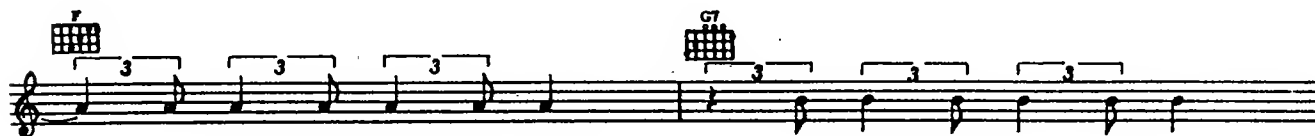
Peo-ple see us ev-'ry-where,___ they think you real-ly care,___ but my-self I can't de-ceive,

A Tempo-Slow

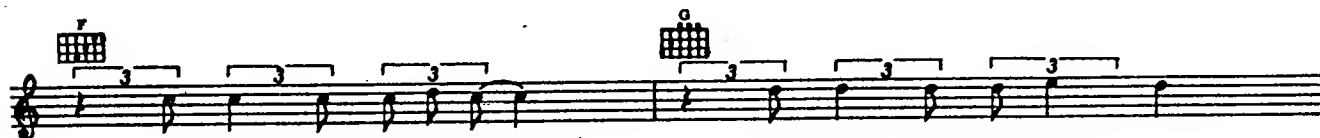
I know IT'S ON - LY MAKE BE - LIEVE.



My one and on - ly prayer, is that some - day you'll care,_____



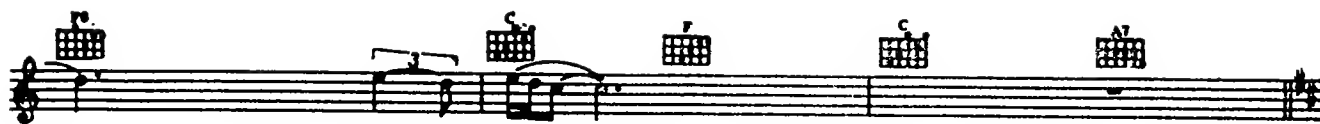
___ my hopes, my dreams come true, my one and on - ly you,



no one will ev - er know,___ how much I love you so,



my on - ly prayer will be, some-day you'll care for me, but IT'S ON - LY___ MAKE___



BE - LIEVE.



My hopes, my dreams come true,
My one and on - ly prayer

my life I'd give for you,
is that some-day you'll care,

my heart a wed-ding ring,
my hopes, my dreams come true,



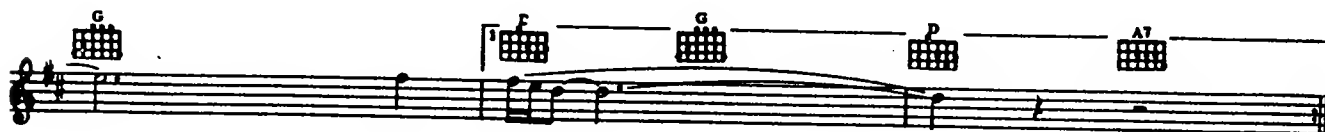
my all, my ev - 'ry-thing,
my one and on - ly you.

My heart I can't con-trol,
No one will ev - er know,

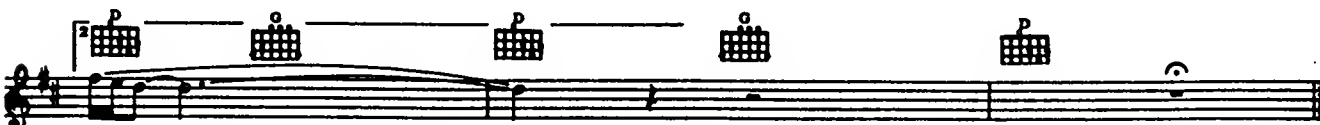
you rule my ver-y soul,
just how much I love you so,



my plans, my hopes, my schemes, you are my ev - 'ry-thing, but IT'S ON - LY MAKE
my on - ly prayer will be that some-day you'll care for me but IT'S ON - LY MAKE



BE - LIEVE.



LIEVE.

JOY TO THE WORLD

Words and Music by
HOYT AXTON

Moderate Gospel Rock

Chord diagrams: P, C, G, Bb, F, C, D7, P, N.C., C, D7, P, N.C., C, D7, P, D7, G, Bb, P, Em7 (A bass), P, G7, Em7 (A bass), P.

1. Je - re - mi - ah was a bull -
 (2.) If I were the
 (3.) know I love the la -

- frog,
 king of the world,
 - dies,
 Tell Love you to have my fun. I'm a

Nev - er un - der - stood a sin - gle word he said, — But I helped him a - drink - in' his wine. —
 Throw a - way the cars and the bars and the wars, And make sweet love to you. —
 high night fly - er and a rain - bow ri - der, A straight shoot - in' son - of - a - gun. —

Yes he al - ways had some might - y fine wine.
 Yes I'd make sweet love to you. Sing - ing
 Yes a straight shoot - in' son - of - a - gun.

R.H. R.H.

JOY TO THE WORLD. All the boys and

girls now. Joy to the fish-es in the deep blue sea,

To Coda
Joy to you and me.

D. S. al Coda
You

LET IT BE

Words and Music by
JOHN LENNON & PAUL McCARTNEY

Slow tempo (16 measures per minute)

Chords: C, G, Am, F, C, G

Chords: F, G7, C, C, G

1. When I find my - self in times of trou - ble
2. — the bro - ken heart - ed peo - ple
3. *Instrumental*
4. — the night is cloud - y There is

Chords: Am, G, Fmaj7, F6, C, G

Moth - er Ma - ry comes to me Speak - ing words of wis - dom, let it
Liv - ing in the world a - gree There will be an an - swer, let it
still a light that shines on me Shine un - til to - mor - row, let it

Chords: F, C, Dm7, C, G

be. _____ And in my hour of dark - ness She is
be. _____ For though they may be part - ed there is
be. _____ I wake up to the sound of mu - sic

Chords: Am, G, Fmaj7, F6, C, G

stand - ing right in front of me — Speak - ing words of wis - dom, } let it
still a chance that they will see — There will be an an - swer, }
Moth - er Ma - ry comes to me — Speak - ing words of wis - dom, let it


























be.____ } Let it be,____ let it be,____ Let it be,____ let it be,____ (v.2. Yeah)














Whis-per words of wis-dom, let it be____ 2. And when____
 There will be____ an an-swer, let it be____
 Whis-per words of wis-dom, let it be____ 4. And when____
 There will be____ an an-swer, let it be____








Let it be,____ let it be,____ let it be,____

let it be,____ Whis-per words of wis-dom, let it be.____



















to Coda ⊕

D.S. al Coda
 (Instrumental and Repeat)

CODA ⊕

GYPSYS, TRAMPS AND THIEVES

Words and Music by
BOB STONE

Moderately

1. I was (3.) born in the wag-on of a trav - e - lin' show.
 (2.) picked up a boy — just — south of Mo - bile.

mf

Ma - ma used to dance for the mon-ey they'd throw
 We gave him a ride, filled him with a hot meal.

Pa - pa would do — what - ev - er he
 I was six - teen, — he was twen - ty

could,
 one.

preach a lit - tle gos - pel
 Rode with us to Mem - phis

and
 and

365

Gm7(C bass) F B \flat C

sell a cou - ple bot - tles of Doc - tor Good. }
 Pa would-a shot him if he knew what he'd done. } Gyp - sys,

B \flat maj7 Fmaj7 B \flat maj7 Fmaj7 B \flat maj7 Fmaj7 B \flat maj7 Fmaj7

Tramps And Thieves. We'd hear it from the peo - ple of the town. They called us Gyp - sys,

B \flat maj7 Fmaj7 B \flat maj7 Fmaj7 Dm C B \flat

Tramps And Thieves and ev-'ry night all the men would come a-round ——— and lay their mon-ey

Last time fade

1 Dm C Dm C 2 Dm C

down. 2. We down. 1

nev-er had school-in' but he taught me well with his smooth south-ern style. — But

three months la-ter I'm a gal in trou-ble and I have-n't seen him for a while. —

Mm, mm, I have - n't seen him for a

while. 3. She was down. *D. S. and fade*

TRACES

367

Words and Music by
BUDDY BULE, JAMES COBB
and EMORY GORDY

Guitar and
Chord Name

Bb Instruments
(Melody)

C Chord Organ

C
Instruments
(Melody)

Piano
or
Organ

Pedal and
Bass

6 6+ 8 9 8 8 6+ 6 5 4+ 4+ 5 6

F A Cm D7

Fad-ed pho - to - graph,
Rib-bons from her hair,

Cov-ered now with lines and creas - es
Sou-ve - nirs of days to - geth - er

G Eb G A D

5 6 6+ 8 6+ 6+ 6 5 4 3 3 4 5 6 9 10

Tick-ets torn in half,
The ring she used to wear,

Mem-o-ries in bits and piec - es.
Pag-es from an old love let - ter.

Trac - es of

Dm7 Dm5 Bb Bbm7 C7

11 10 9 11 11 12 11 10 10 9+ 8+ 8 8 6+ 6

love long a - go that did - n't work out right.

Trac-es of

1. Cm C7 2. Cm C7 F

G C7 G C7 F

5 5 6 6 5 4

love. love with me to - night.

Have You Ever Seen The Rain?

VERSE

Some- one told me long a- go — There's a calm be-fore the storm, I know;—

And it's been com - in' for some time. —

When it's o - ver, so they say, — It 'll rain a sun - ny day, I know;—

CHORUS

I want to know, — Have you ev - er seen the rain?

Shin - in' down like wa-ter. —

com-in' down on a sun - ny day? —

I want to know, — Have you ev - er seen the rain

VERSE

Yes-ter-day, and days___ be-fore,___ Sun is cold and rain___ is hard,___ I know;___

Been that way___ for all___ my time.___ 'Til for-ev-er, on___ it goes___

Through the cir-cle, fast___ and slow,___ I know;___ And it can't stop,___ I won-der.

D. S. al Coda

Coda

Only You

BUCK RAM & ANDE RAND

On - ly You can make this world seem right. On - ly You can make the

dark - ness bright. On - ly You and you a - lone can thrill me like you do And

fill my heart with love for on - ly you. On - ly You can make this

change in me, for it's true you are my des - ti - ny. When you hold my hand, I

un - der - stand the mag - ic that you do, You're my dream come true, my one and On - ly You.

ISN'T IT A PITY

Words and Music by
GEORGE HARRISON

Moderato

mf

Is-n't It A Pi-ty;— now, is -n't it a

shame, How we break each oth-er's hearts and cause each oth-er

pain. How we take each oth-er's love with - out think - ing an - y

more; For-get-ting to give back;— Is-n't It— A

Pi-ty?— Some things take so long,——

To Coda

but, how do I ex-plain, when not too man-y peo-ple

can see we're all the same. And be-cause of all their tears

their eyes can't hope to see the beau-ty that sur-rounds them.

Is-n't It A Pi-ty?—

D. S. al Coda

Coda

For-get-ting to give

back;— Now, Is - n't It A Pi - ty?—

Repeat ad. lib. and fade-out

SHE'S ALL I GOT

Words and Music by
JERRY WILLIAMS Jr. and
GARY BONDS

Moderately

BMI

The piano introduction consists of two measures. The first measure features a treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It contains a series of eighth and sixteenth notes in the right hand, with a forte (f) dynamic marking. The bass line in the left hand consists of a simple eighth-note pattern. The second measure continues the right-hand melody with a half note and a quarter note, while the bass line remains consistent.

This block shows the piano accompaniment for the first two measures of the song. The right hand continues the melodic line from the introduction, while the left hand provides a steady eighth-note bass line. The key signature remains Bb and Eb, and the time signature is 4/4.

Bb Eb

1. Friend, don't take her, she's all I got,
2. Friend, don't take her, she's all I got,

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The key signature changes to Bb for the first measure and Eb for the second. The lyrics are for two different versions of the song, both of which are identical. The piano part includes a mezzo-piano (mp) dynamic marking in the first measure.

F7 Bb

please don't take her love a - way from me;
please don't take her love a - way from me;

I'm beg- gin' you;
I'm beg- gin' you;

The second system of the song continues the vocal melody and piano accompaniment. The key signature changes to F7 for the first measure and Bb for the second. The lyrics are identical for both versions. The piano part continues with a steady eighth-note bass line.

Eb

Friend don't take her, she's all I got, she's
 Friend don't take her, she's all I got, she's

F7 Bb Cm7

ev - 'ry-thing in life I'll ev - er need. She is life when I
 ev - 'ry-thing in life I'll ev - er need. She's my fin - gers when I

Bb Cm7 Dm Eb F7

want to live, she's ev - 'ry - thing to me in life that
 want to feel, she's the on - ly thing in life to me that's

Bb Cm7 Bb

life can give. She's my wine when I need a drink She's the
 real - ly real. She is love she's all the love I know She could

1. Cm7 Dm Eb F7 Bb

first thought in my mind _ each time I try to think _ and I say

2. Cm7 Dm Eb F7

kiss the ground _ in the win - ter time _ and make the flow - ers grow. _

ad lib.

Bb Eb

Don't take her, she's all _ I got: please don't take her, she's all _ I got.

a tempo

Bb Eb.

Please don't take her, she's all _ I got. Please don't take her, she's all _ I got.

Repeat and fade

Em7-5 Em7 S/bb A7sus A7 Dm7 Dm6

filled with love like yours. I have long-ing to be -

Gm 3 Gm7 C7 Fsus 3 F Fmaj7

get in this life. I've had all there is to get in this life.

Bb Em7-5 A7

Once I a dream come true, I had my days of lov-ing

1. D Gm/Bb A7 Tacet 2. D Gm D Dmaj7 D6

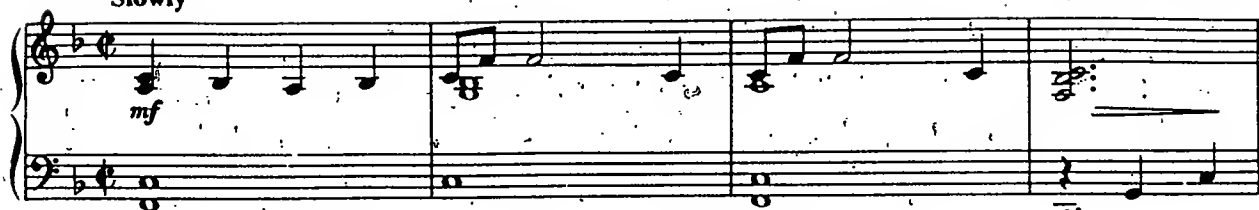
you. When I think how soon we you.

TAPESTRY

379

Words and Music by
CAROLE KING

Slowly



My life has been a tap-es-try of rich and roy-al hue, An ev-er-last-ing
Soon with -- in my tap-es-try a - long the rut-ted road, He sat down on a

Chords: F, C7sus, F, C7sus, F

The piano accompaniment for the first system consists of two staves. The first staff has a treble clef and a bass clef, with a melody in the treble and a bass line in the bass. The second staff has a treble clef and a bass clef, with a melody in the treble and a bass line in the bass. The dynamics are marked 'mp'.

vis-ion of the ev-er-chang-ing view, A won-d'rous wov-en mag-ic in
riv-er rock and -- turned in - to a toad. It seemed that he had fal-len in-to

Chords: C7sus, F, Bb6 (F bass), F, Gm7, C

The piano accompaniment for the second system consists of two staves. The first staff has a treble clef and a bass clef, with a melody in the treble and a bass line in the bass. The second staff has a treble clef and a bass clef, with a melody in the treble and a bass line in the bass.

bits of blue and gold, A tap-es-try to feel and see, im-pos-si-ble to hold.
some-one's wick-ed spell. I wept to see him suf-fer, though I did - n't know him well.

Chords: Gm9, C, Bb, F (A bass), Gm7

The piano accompaniment for the third system consists of two staves. The first staff has a treble clef and a bass clef, with a melody in the treble and a bass line in the bass. The second staff has a treble clef and a bass clef, with a melody in the treble and a bass line in the bass.

Once a - mid the soft and sil - ver sad - ness in the sky, There
 As I - watched in sor - row there sud - den - ly ap - peared A

came a man - of for - tune, a drift - er pass - ing by. He wore a torn and
 fig - ure grey - and ghost - ly be - neath a flow - ing beard. In times of deep - est

tat - tered cloth a - round his leath - ered hide. And a coat of man - y col - ors, yel - low
 dark - ness I've seen him dressed in black. Now my tap - es - try's sun - ray - el - ling; he's

green on eith - er side. He moved with some un -
 come to take me back.

To Coda

0003TSM-3-2

cer-tain-ty as if, he did -n't know Just what he was there— for or

where he ought to go.— Once he reached for some-thing gold - en hang-

ing, from a tree— And his hand came down emp - ty.—

D. S. al Coda

Coda *rall.* He's come — to take me back. — *rall.*

Recorded by SONNY & CHER on KAPP Records

ALL I EVER NEED IS YOU

Words and Music by
JIMMY HOLIDAY
EDDIE REEVES

Moderately

Some - times when I'm down and all a lone,

just like a child with-out a home. The love you give me keeps me hang - in' on -

Oh hon - cy All I Ev - er Need - Is You.

You're my first love, you're my last, You're my fu - ture, you're my past.

Chords: G, B7, Em, G7, C, G, Em, A7, D7, Am7 (D bass), D7, G, B7, Em, G7.

C

G

Em

A7

Am7
(D bass)

D7

G

383

And lov - ing you is all I ask, Hon - ey, All I Ev - er Need Is You.

Win - ters come and they go, and we watch the melt - ing

snow, Sure as sum - mer fol - lows spring, all the things you do

give me a rea - son to build my world a - round you. Some men fol - low rain - bows, I am

rit. *a tempo*

384

B7 Em G7

told, Some men search for sil - ver some - for gold.

C G Em A7

I have found my treas - ure in your soul, Hon - ey, All I Ev - er Need - Is

D7 G B7

You. With - out love I'd nev - er find the way, Through

Em G7 C

ups and downs of ev - 'ry sin - gle day. I won't sleep at night - un - til you

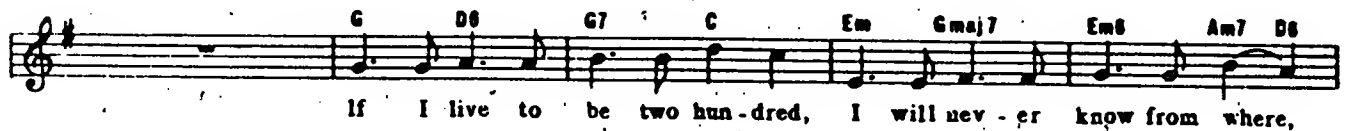
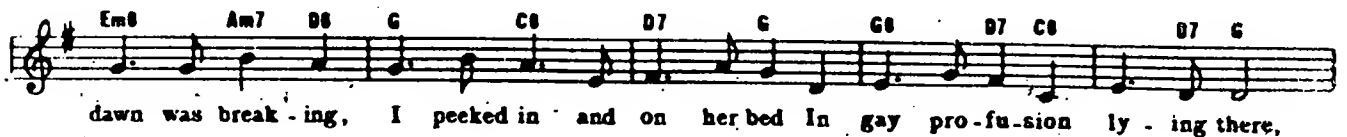
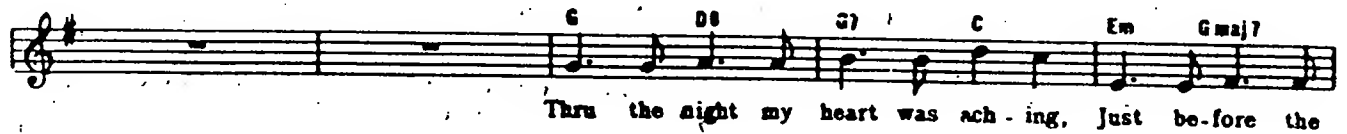
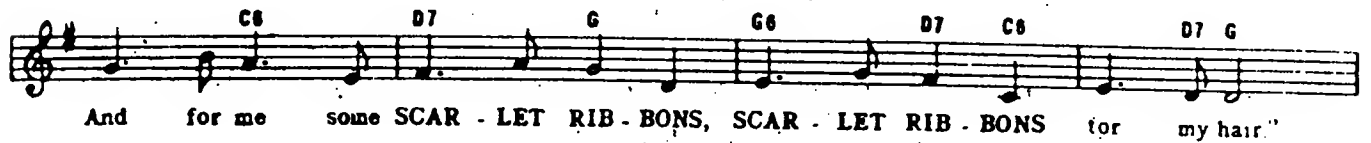
G Em A7 Am7 (Obass:) D7 G C G

say, my Hon - ey, All I Ev - er Need - Is You.

Scarlet Ribbons

(For Her Hair)

385



Poetry In Motion

Refrain-with a beat

Refrain-with a beat

PO-ET-RY IN MO-TION, Walk-in' by my side;— Her love-ly lo-co-

mo-tion Keeps my eyes o-pen wide.— PO-ET-RY IN MO-TION,

See her gen-tle sway;— A-wave out on the o-cean Could nev-er move that

way. I love ev-'ry move-ment, There's noth-ing I would

change; She does n't need im-prove-ments, She's much too nice to

re-ar-range— PQ-ET-RY IN MO-TION, (1. Danc-ing close to me;— A
2. All that I a-dore;— No

flow-er of de-votion, A-sway-ing grace-ful-ly.
Num-ber Nine love po-tion Could make me love her more.

SUNDAY MORNIN'

387.

Words and Music by
MARGO GURYAN

Sun-day Morn - in', Sun shin-in' from your
 eyes. Sleep-y face smil-in' in-to mine. Sun-day Morn-
 in' Lots of time with noth-in' to do, Lots of time to spend with you
 on Sun-day Morn-in'. It's so qui-et in the
 street, we can hear the sound of feet walk-in' by.
 I'll put cof-fee on to brew, We can have a cup or two, and
 do what oth-er peo-ple do on Sun-day Morn-in', Sun-day
 Morn-in', Sun-day Morn-in', Sun-day. Sun-day, I love Sun-day, Sun-day
 Morn-in'. Come, hold me in your arms, I love you,
 Ev-'ry-thing's al-right. (Sun-day Morn-in') Ev-'ry-thing's al-
 right. (Sun-day Morn-in') Ev-'ry-thing's al-right.

GRANADA

Am
Moderato

Gra - na - da, — I'm fall-ing un- der your spell, — And if you could speak what a

Broadly **E** **F** **E₃**

fasc-in-at-ing tale you would tell, — Of an age — the world has long for-got-ten — of an

F **E** **Dm7G7**

age — that weaves a si-lent mag- ic in Gra- na- da to - day. —

Beguine
Chorus **C** **C6** **Em** **C** **Em7** **C°**

The dawn in the sky greets the day with a sigh for GRA -
And when day is done and the sun starts to set in GRA -

Dm7 G7 **Dm G7** **G7**

NA - DA. — For she can re -
NA - DA. — I en - vy the

G7 **D7 G7** **C** **C6**

mem-ber the splen-dour that once was GRA- NA - DA. —
blush of the snow- clad Si - er - ra Ne - va - da. —

Dm C **C6** **Em**

It still can be found in the hills all a -

C **Em**

round as I wan-der a- long, — En-

B7 **B7+** **B7** **C₃** **Em** **C** **Em**

tranc'd by the beau-ty be - fore me, — En - tranced by a

GRANADA CONT'D

389

B7 B7+ Em D#7 C#° G7

land full of sun-shine and flow-ers and song. And

Dm C C C7 F

For soon it will wel-come the stars while a

Fm C Fm6 C

thou-sand gui-tars play a soft hab-an-er-a; Then

Fm C C°

moon-lit GRA-NA-DA will live a-gain the glo-ry of

G7 G9+ 1. C C° G7

yes-ter-day, ro-man-tic and gay.

C C° G7 2. C Fm C Fm C G9+ C

The gay.

FOOL WAS I, A

Ddim C

A fool was I to, fell in love the night I found you,
You made me cry, but with the tears my love grew strong-er,

Cdim D G7 1. C

I built my day dream all e-round you, oh what a fool was I.
with-out you ev-'ry night grew long-er

2. Cm C7 F Bb6 C

I. The more your lips did-a't rent me all the more I want-ed
you, I loved you so much and dar-ling, I still do.

G7 F#6 Ddim C

A fool was I to sit and cry my sup-ty heart out,
when just your voice could make me start out to be a fool a-gain.

ONE OF THOSE SONGS

Refrain

* F

1. Well, this is ONE OF THOSE SONGS that you hear now and then, — you
 2. Be - cause it's ONE OF THOSE SONGS that can make you re - call — a
 3 Well, this is ONE OF THOSE SONGS that's so eas - y to hear, — you

F Gm7 C7 Gm7

don't know just where, — you don't know just when. — It's ONE OF THOSE SONGS —
 ride in the spring - time, a walk in the fall, — a day in the coun -
 lis - ten just once, — then you play it by ear. — It's hummed on ve - ran -

C7 Gm7 C7 Gm7 C7

— that are o - ver and then, — it's ONE OF THOSE SONGS — that start
 try, a night on the town, — the sun com - ing up, — or the
 das and strummed on gui - tars, — and all you re - mem - ber is

F

play - ing a - gain. — Yes it's just ONE OF THOSE SONGS — that you hear for a while, —
 rain com - ing down. — Or else the eve - ning you part - ed, the morn - ing you met, —
 "lah - dee - dah - dah." — But lat - er on you'll re - call — it in some oth - er year, —

F D7 Gm

— that come in - to fa - shion and go out of style. — It's
 the love of your life — you can nev - er for - get. — The
 you may start to smile — or you may shed a tear. — You'll

Bb Bbm F D7 Gm7

ONE OF THOSE SONGS that you think you for - got, — but it's ONE OF THOSE SONGS.
 rea - son is sim - ple, the mem - ry be - longs — to one of those won -
 find that one part — of your life - time be - longs — to one of those won -

C7 1. 2. F C7

— you der - can ful not! songs. 2. Be - cause it's
 der - ful 3. Well, this is

3. F

3. Well, this is

MISTER LONELY

Words and Music by
BOBBY VINTON
and GENE ALLAN

Refrain

{1. Lone - ly. I'm MIS - TER LONE - LY, I have no
 {2. Let - ters, nev - er a let - ter, I get no

bod - y for my own; I'm so lone - ly. I'm MIS - TER
 let - ters in the mail; I've been for - got - ten, yeah, for -

LONE - LY, Wisn I had some - one to call on the phone.
 got - ten Oh, how I won - der how is it I've failed, Now I'm a

sol dier a lone - ly sol - dier A - way from

home through no wish of my own That's why I'm

lone - ly. I'm MIS - TER LONE - LY I wish that I could go back

home I could go back home.

I WILL

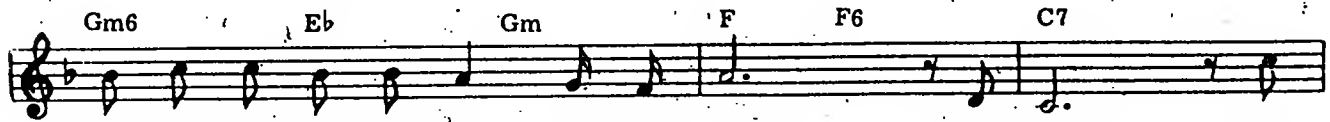
393



I don't wan - na be the one to say I'm gon - na miss you, But I
You will lock at him and see me smil - ing back - at you, I know you



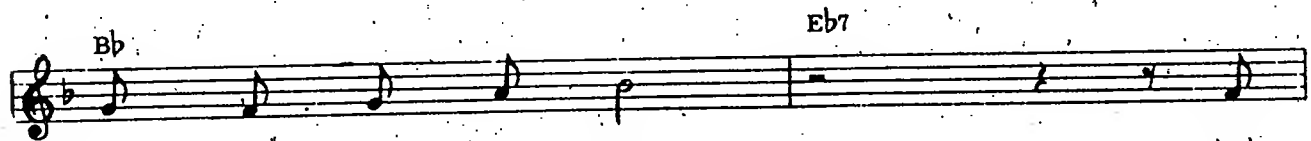
WILL, I WILL.
will, you will. I don't wan - na say I'm gon - na
You will find, your - self re - peat - ing



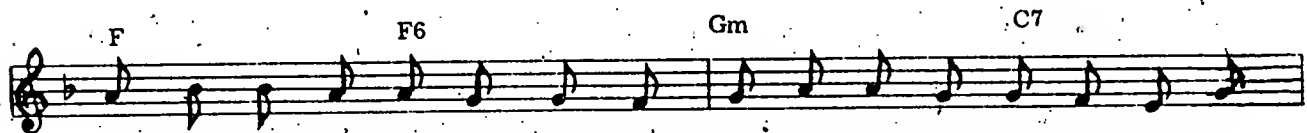
cry my eyes out, ba - by, But I WILL, I WILL. I'm
things we used to do, I know you will, you will. Don't



not a - shamed for you to know how much I real - ly loved you so, 'cause
won - der if you want to come back, Just come run - ning home to me, and



it was such a thrill.
let me, feel that thrill. And
'Cause



just re - mem - ber when you're gone, there'll be that some - one sad who loves you
I'm the one who told you I would love you dear, for - ev - er, and I



still. WILL, I WILL.

Recorded by EDDY ARNOLD on RCA VICTOR RECORDS
THE LAST WORD IN LONESOME IS ME

The last word in lone - some is me, the last
 word - in lone - some is me. My heart is as lone - ly as a
 heart can be lone - ly, The last word in lone - some is me.
 Too bad what's hap - pened to our good love, too bad what's
 hap - pened to our good love. Some - times our best is - n't
 quite good e - nough, and the last word in lone - some is me.
 My heart is as lon - ly as a heart can be
 lone - ly, The last word in lone - some is me. *molto rit.*

D. S. al Coda

THE NIGHT WE CALLED IT A DAY 395

CHORUS

There was a moon out in space, But a cloud drift-ed ov-er its face, You kissed me and went on your way, THE NIGHT WE CALLED IT A DAY, I heard the song of the spheres, Like a min-or la-ment in my ears, I had-nt the heart left to pray, THE NIGHT WE CALLED IT A DAY, Soft thru the dark, the hoot of an owl in the sky, Sad tho' his song, No blu-er was he than I, The moon went down, stars were gone, But the sun did-n't rise with the dawn, There was-nt a thing left to say, THE NIGHT WE CALLED IT A DAY, There was a DAY

Chords: Cm, F#m6, Cdim, Gmaj9, G6, D9, Cdim, G, Em7, Bbdim, Bm7, Bb7, Am7, Ab7, Gmaj7, G6, Cm, F#m6, Cdim, Gmaj9, G6, B7+, B7, Em7, Bbdim, Bm7, Bb7, Am7, Ab7, G7, Fm, G7, Cmaj7, Dm, B, Cmaj7, Cm6, B7, Em(maj7), Em6, Am7, B7+, Em, B7+, Em7, Gm, Bbdim, Bb, D7, Cm, F#m6, Cdim, Gmaj7, G6, B7+, Em, Em7, Ay, Gdim, Bm, Bbm, Am, Ab9, Gmaj9, G6, Gmaj9, Fdim, G6

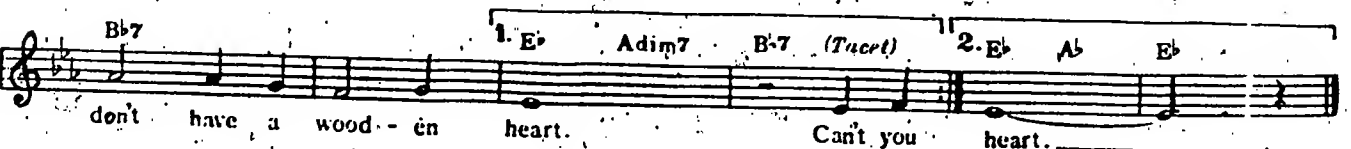
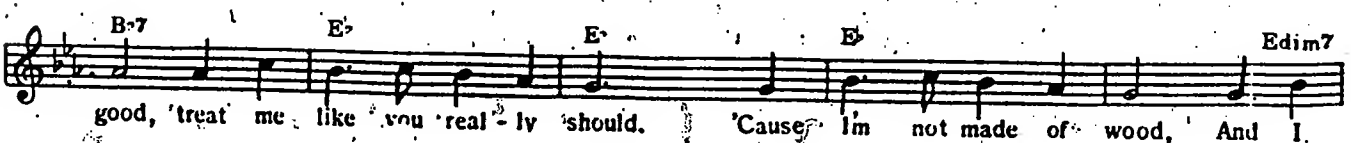
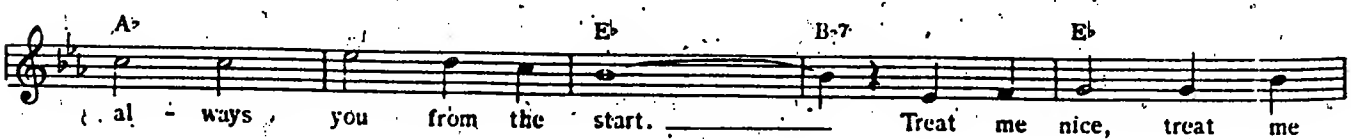
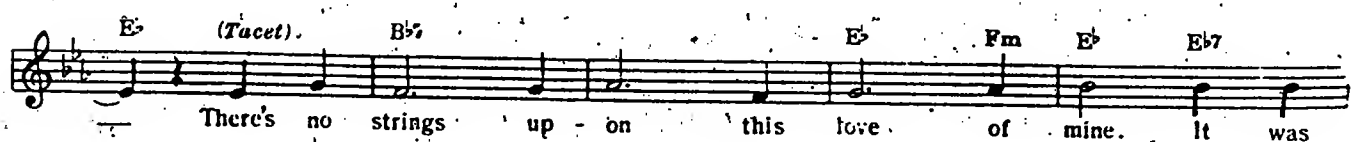
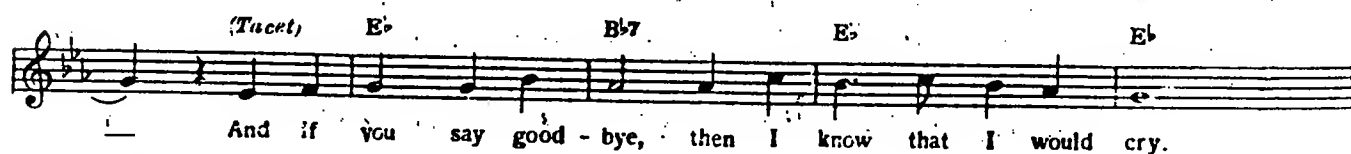
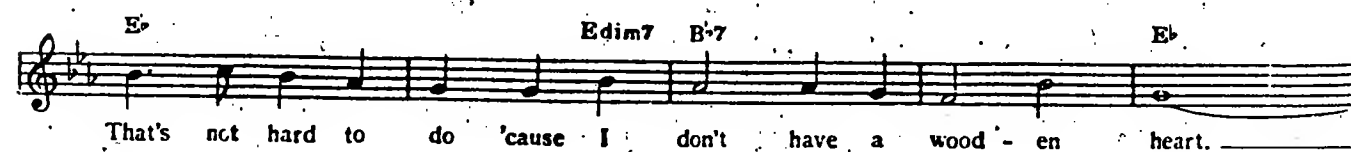
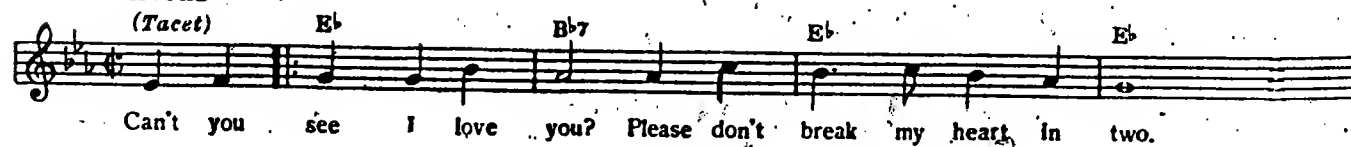
Wooden Heart

Words and Music by
FRED WISE
BEN WEISMAN
KAY TWOMEY
BERTHOLD KAEMPFERT

Moderately

Chorus

(Tacet)



I COULD HAVE TOLD YOU

Lyric by CARL SIGMAN

Music by JAMES VAN HEUSEN

Chorus: *Rubato (Broadly, with much expression)*

I COULD HAVE TOLD YOU {she'd
he'd} hurt you, {She'd
He'd} love you a while then do

sert you, If on - ly you asked I COULD HAVE TOLD YOU so.

I could have saved you some cry - ing, Yes, I COULD HAVE TOLD YOU {she's
he's}

ly - ing, But you were in love and did - n't want to know.

I hear {her
him} now as I toss and turn and try to sleep, — I hear {her
him}

now mak - ing, pro - mis - es {she'll
he'll} nev - er keep — And soon it's o - ver and

done with, {she'll
he'll} find some - one new to have fun with, Thru all of my tears

I COULD HAVE TOLD YOU so. I COULD HAVE so.

LADY



La-dy, you're in love to-day but what a-bout your bro-ken heart to-mor-row? _____
 La-dy, take my love to-day and let me give you hap-pi-ness for-ev-er. _____



Why waste all your love-li-ness on some-one if he real-ly does-n't care? _____
 Ev-'ry day you wait, a lit-tle love we could be shar-ing slips a way. _____



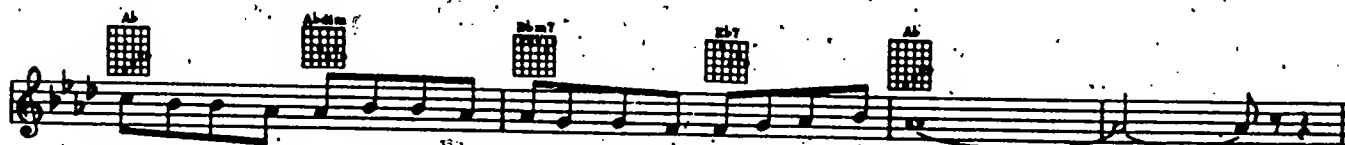
Let me take you in my arms and let me love you ten-der-ly, and you'll see.



All the joys of life you nev-er found be-fore you'll find with me.



Why find out too late that what you thought was love was just a brief fan-ta-sy?



I'm in love with you, so love-ly la-dy, won't you fall in love with me.

(Remember Me)
I'm The One Who Loves You

When you're all a-lone and blue, No one to tell your troubles to, Re-mem-ber

Me, I'M THE ONE WHO LOVES YOU. When this world has turned you

down, Not a true friend can be found, Re-mem-ber Me, I'M THE ONE WHO

LOVES YOU. And thru' all kinds of weath-er You'll find I'll nev-er

change, Thru the sun-shine and the shad-ows I'll al-ways be the same. We're to-

geth-er right or wrong, Where you go I'll tag a-long, Re-mem-ber Me, I'M THE

ONE WHO LOVES YOU. When you're LOVES YOU

Chords: C7, F, F7, Bb, Bbm, G7, C7, F, F7, Bb, Bbm, C7, Dm7, G7, C7, F, Bb, Bbm, F, C7, F, G7, C7, F, F, C7, F.

Lyrics Adapted by
MICHAEL STONER
Andante

THE HOUSE OF THE RISING SUN

FRITID PINK

Verse:

There is a house in New Orleans. They
Go tell my ba-by sis-ter now, Don't
call the Rising Sun; Has been the
do like I have done, And shun that
ru-in of man-y poor girls and Lord call I know I'm
house in New Orleans they the Rising
one. My mother she's a tai-lor, She
Sun. Got one foot on the plat-form;
sews those new blue jeans, My dad go-dy-ing is a
oth-er on the train, I'm go-dy-ing down to
gam-blin' man, Plays down in New Orleans,
New Orleans To wear the ball and chain.
My hus-band is New Orleans boy, He goes from
That house in New Orleans They call the
town to town, The on-ly time he's sat is
Rising Sun, Has been the ru-in of man-y a
fied, Is when he drinks his li-quer down,
girl, And God I know I'm one.

DIDN'T I

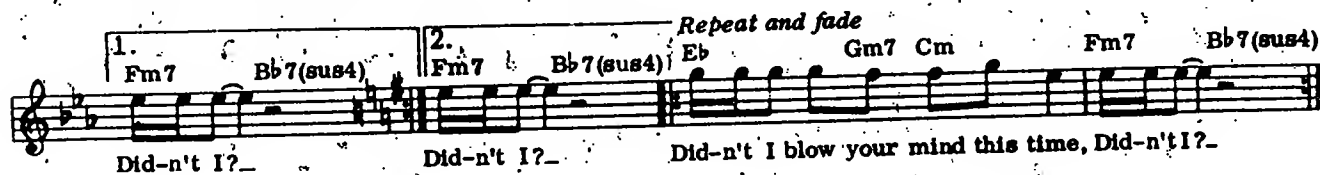
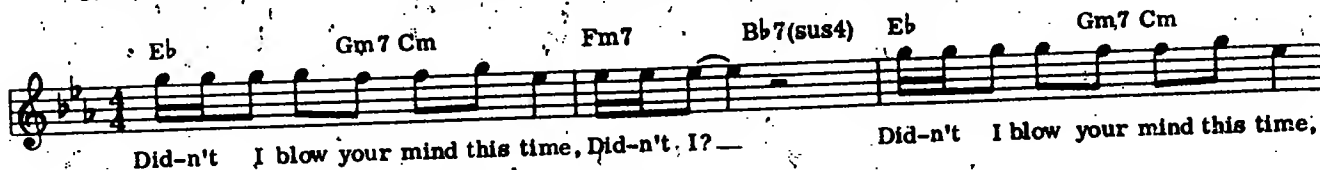
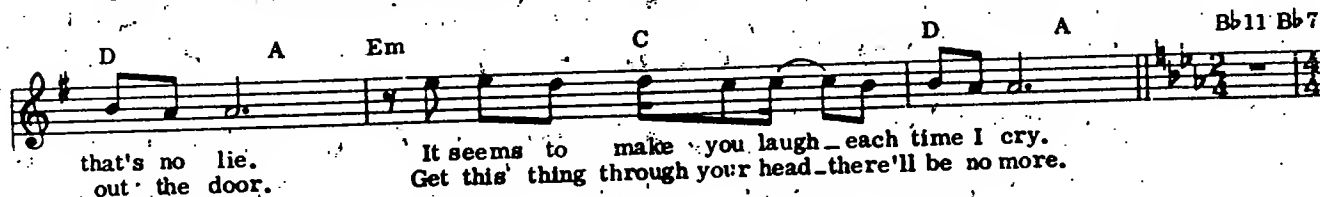
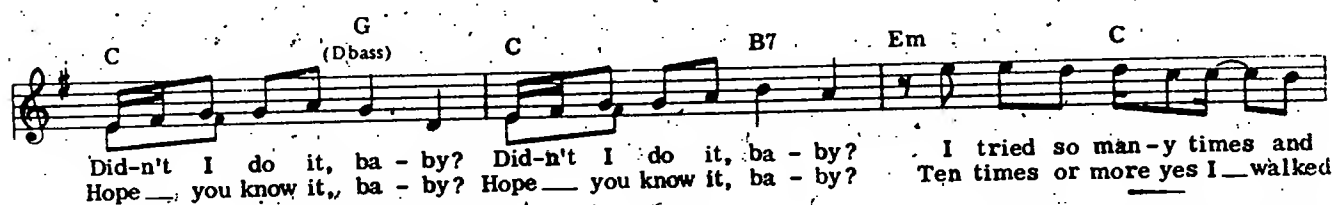
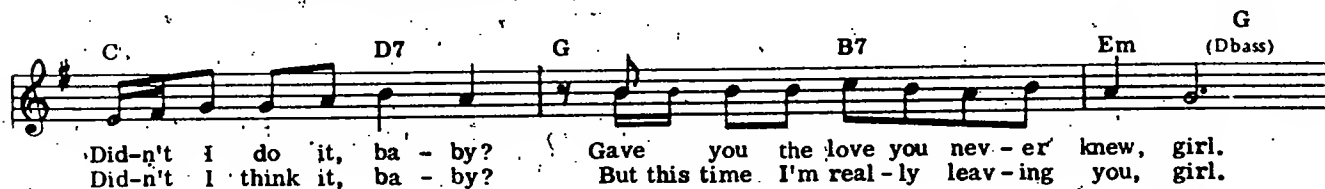
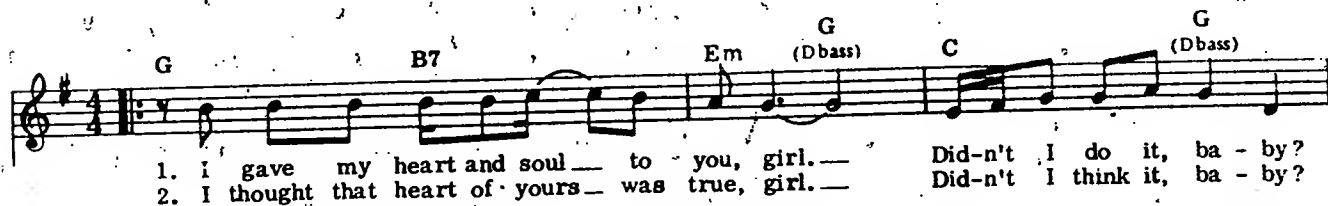
(Blow Your Mind This Time)

401

Lyric by
WILLIAM HART

Music by
THOMAS BELL

Moderately slow, with a beat



Wake The Town And Tell The People

Lyric by
SAMMY GALLOP

Tune Uke
G C E A

Music by
JERRY LIVINGSTON

Moderato

WAKE THE TOWN AND TELL THE PEO-PLE Sing it to the moon a - bove,

WAKE THE TOWN AND TELL THE PEO-PLE tell 'em that we're so in love

Let's be-gin the cel - e - bra - tion, let's de-clare a hol-i - day

Send a wed-ding in - vi - ta - tion. to the neigh-bors right a - way

When you are close to me and my heart is danc-ing with de - light

I want the world to see heav - en in my arms to - night.










Shout it from the high - est stee - ple ring the bells the whole night through

WAKE THE TOWN AND TELL THE PEO - PLE Tell them I'm in love with







you. WAKE THE TOWN AND TELL THE you.

Chord diagrams shown: C, G7, G9, C#dim, C, Fm6, Cdim, C7, F, Am, Am7, D7, Dm7, G9, C, G9, C, C#dim, Dm7, G7, C.







BORN TO LOSE












BORN TO LOSE, I've lived my life in vain; Ev - 'ry
 BORN TO LOSE, my ev - 'ry hope is gone; It's so







dream has on - ly brought me pain; All my life I've
 hard to face that emp - ty dawn; You were all the







al - ways been so blue; BORN TO LOSE and now I'm los - in'
 hap - pi - ness I knew; BORN TO LOSE and now I'm los - in'

you. BORN TO LOSE, it seems so hard to bear;
 you. There's no use to dream of hap - pi - ness;

How I long to al - ways have you near; You've grown
 All I see is on - ly lone - li - ness; All my

tired and now you say were through; BORN TO LOSE, and
 life I've al - ways been so blue;











now I'm los - in' you. BORN TO you.

(I Know) I'M LOSING YOU

Words and Music by
CORNELIUS GRANT
NORMAN WHITFIELD
EDDIE HOLLAND

Your love is fading — I can feel your love — fading.
 girl it's fading a — way from me. 'Cause your touch, your touch — has grown
 When I look in — to your
 cold, — as if some — one else con — trols your ver — y soul. I've
 eyes — a re — flection of a face — I see, I'm
 fooled my — self — long as I can — I can feel the pre — sence of an —
 hurt-in', down-heart-ed and wor-ried girl, 'Cause that face — does-n't be-long — to
 oth — er man. It's there — when you speak my name, it's just not the same
 me. It's all — o — ver your face — some — one's tak — en my place
 Ooh ba — by I'm los — ing you it's in the air, — it's ev — 'ry-where,
 Ooh ba — by I'm los — ing you you try hard to hide, — your emp-ti-ness in — side,
 Ooh — ba-by I'm los-ing you. (Los-ing you) (Los-ing you) I can
 tell when we kiss — from the ten-der-ness I miss Ooh ba — by I'm los-ing you. Girl I
Repeat for fade with various improvisations
 feel it in my bones an — y day — you'll be gone. Oh ba — by I'm los-in — u.

LET IT BE ME

(Je T'Appartiens)

407

** F* *C7* *C#dim* *Dm* *Am*

English { 1. I bless the day I found you, I want to stay a-round you,
 Lyric: { 2. If, for each bit of glad-ness, Some one must taste of sad-ness,
 French { 1. Com-me l'ar-gi-le L'in-sec-te fra-gi-le L'es-
 Lyric: { 2. Que puis-je fai-re Pour te sa-tis-fai-re Pa-

Bb *F* *Gm7* *C7b9* *F* *Gm7* *C7* *F*

And so I beg you, LET IT BE ME. Don't take this
 I'll bear the sor-row, LET IT BE ME. No mat-ter
 cla-ve do-ci-le Je t'ap-par-tiens De tout mon
 tron de la Ter-re Sur mon che-min Com-me les

C7 *C#dim* *Dm* *Am* *Bb* *F*

heav-en from one, If you must cling to some-one, Now and for-ev-er,
 what the price is, I'll make the sac-ri-fic-es, Through each to-mor-row,
 e tre Tu es le seul mai-tre Je dois me sou-met-tre
 un ges Chan-ter tes lou-ans ges Mais je n'ai pas un

Gm7 *C7b9* *F* *Bb* *Am* *Bb*

LET IT BE ME Each time we meet, love, I find com-
 LET IT BE ME To you I'm pray-ing, Hear what I'm
 Je t'ap-par-tiens Si tu con-dam-nes Je tends
 Tu le sais bien. Je n'ai qu'un hom-me Rien qu'un

F *Gm7* *F* *Bb* *Am* *Bb*

plete love, With-out your sweet love, what would life be?
 say-ing, Please let your heart beat for me, just me.
 a-me Au creux des flam-mes. Je n'y pen-sai-rien.
 hom-me Qui t'ai-me com-me Comme un co-ain.

F *C7* *C#dim* *Dm* *Am* *Bb*

So nev-er leave me lone-ly, Tell me you'll love me on-ly, And that you'll
 And nev-er leave me lone-ly, Tell me you'll love me on-ly, And that you'll
 A-vec les pei-nes L'amour et la hai-ne Com-lant dans mes
 Sou-vent je pen-se Que dans ton im-men-se Pa-lais da-si-

F *Gm7* *C7b9* *1. F* *Gm7* *C7* *2. F*

al-ways LET IT BE ME. ME.
 al-ways LET IT BE ME. ME.
 ces Je t'ap-par-tiens. oien.
 len-ce Tu dois être

STORMY

Moderately

